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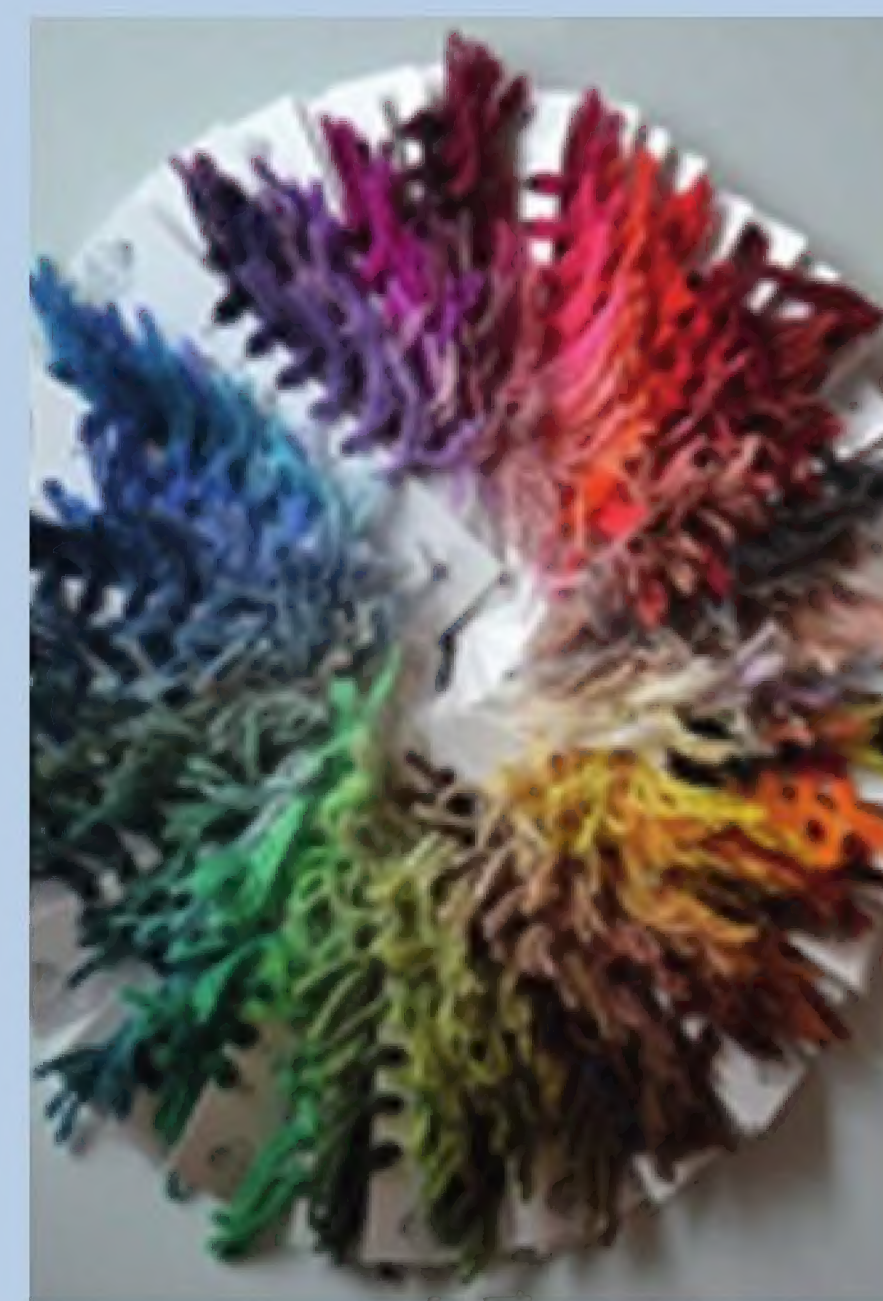
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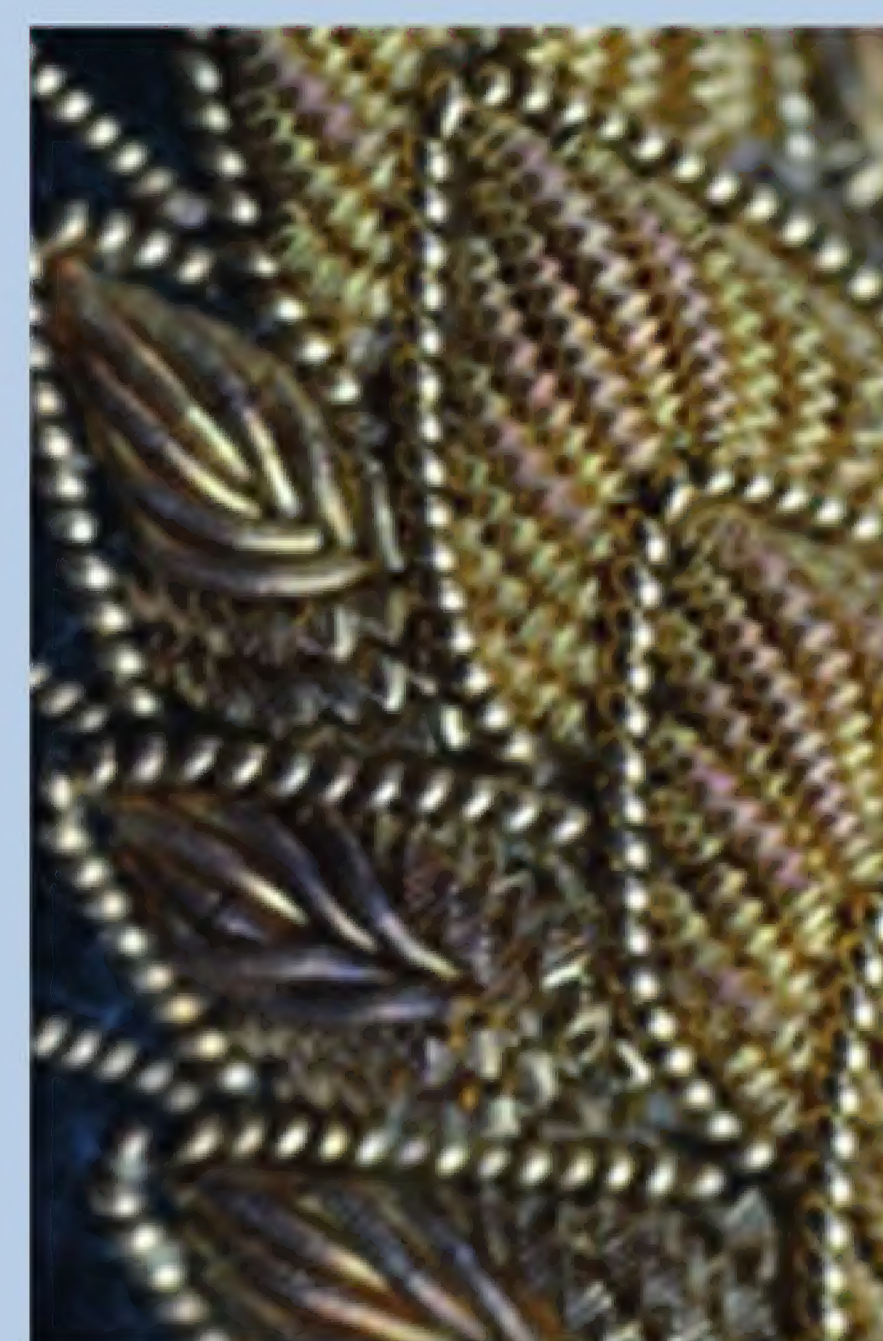
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MEET THE MAG

Be Creative has been at the forefront of textiles and needlecraft for over three decades and continues to inspire and excite both loyal and new readers with pages of stunning imagery of textile art, patchwork, quilting, embroidery, felting, mixed media, and so much more in a stylish and modern format. Be Creative is not only a fantastic creative read but will fill you with heaps of inspiration and ideas to try at home.

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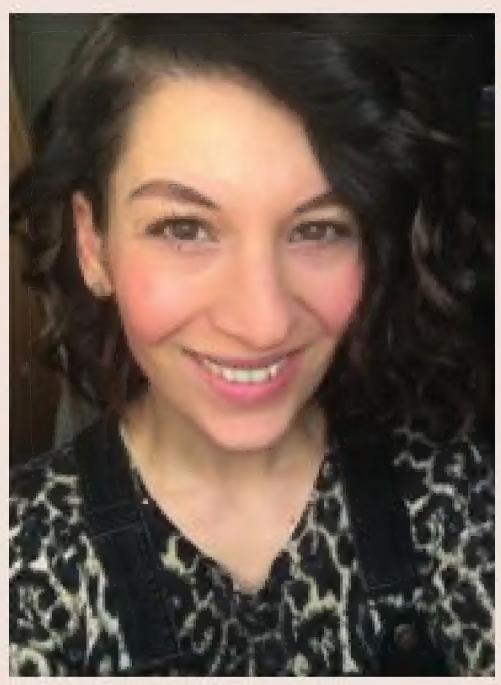


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Meet the Be Creative Editorial Team



Mary – The Editor

If my nose isn't in a book, you'll find me baking up a storm with my Kitchenaid Ethel and my two young children – to have Nigella Lawson's curves and Mary Berry's baking know-how – that's the dream.



Amber – Managing Editor

I'm a self-confessed gym bunny, dedicated list maker and happiest when I'm socialising with friends, family and my two boys. Weekends away with my hubby are always high on my list of priorities.



Pete – Art Editor

My two children keep me occupied, entertained, and on my toes – cycle rides to work through the countryside keep me fit and inspired to design.



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© Darren Luk



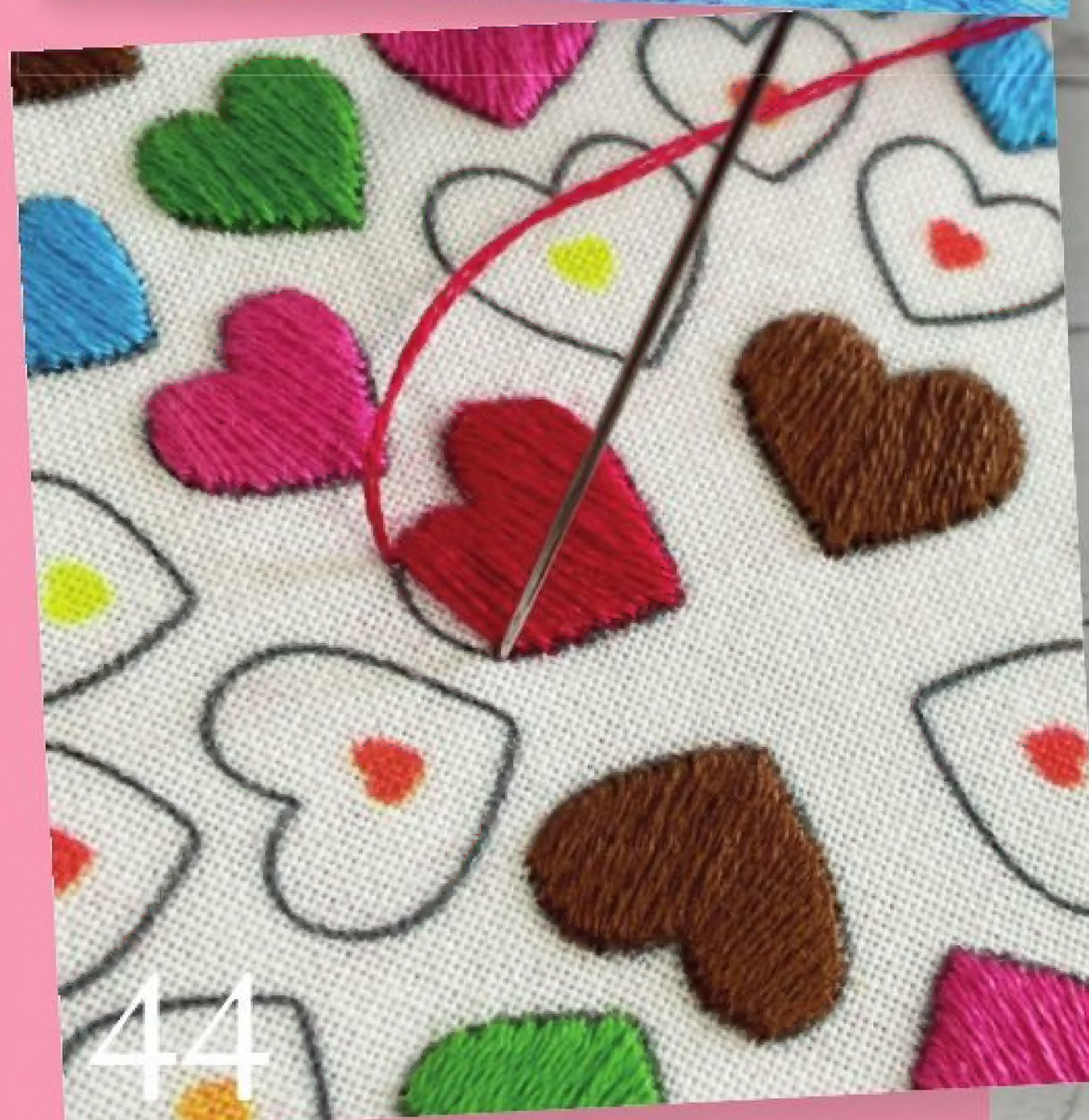
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CREATE

Projects to try this issue...



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An Explosion of Colour

Don't laugh – but in my head, all the months of the year have a colour. This is something that we have discussed at length at BC HQ; surely I can't be the only person who sees April as a mucky yellow month and November as a rich navy blue? But August, well, in my head that month is all the colours that our cover star Betsey Iannarelli uses in her glorious work, exploding and colliding together in a match made in summery heaven. You may not relate to my colour coded year, but I've no doubt you'll agree that her work blending paint and embroidery is sublime, as is her colour palette which is just perfect for our August cover. Find out more about her and her work on page 22.

Ruhee Aggarwal's satin stitch hearts project on page 44 is similarly gorgeous and ideal for beginners – we love the fact that you can personalise the design by choosing any and all of your favourite colours to create your very own design; we'd love to see how you take the template and make it your own.

We've asked some of our favourite artists what they watch while they're creating to bring you a creative TV guide better than the Radio Times in December – check out their Stitchflix recommendations on page 13. And for more pure escapism, check out Heidi Uridales' stunning embroidered art in this month's pop up gallery – it's like a safari from your sofa, just magnificent.

Also this month, our wonderful columnist Claire Mort has been busy interviewing Jenni Dutton for Be Creative

and finding out the meaning and processes behind her extraordinary exhibition, The Dementia Darnings. Not one to be missed, it will touch the very core of your soul, promise. Check it out on page 38.

Be Creative
– inspired by enthusiasts

Mary

Editor
mary@becreativewithworkbox.com



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Lauren and Kass Hernandez

Crossing Threads® is the collaborative work of Lauren and Kass, Australian-born sisters of Filipino heritage based in Sydney, Australia. They are known for their large-scale, highly textural, handwoven pieces that grace both commercial and residential interiors worldwide.

@crossingthreads

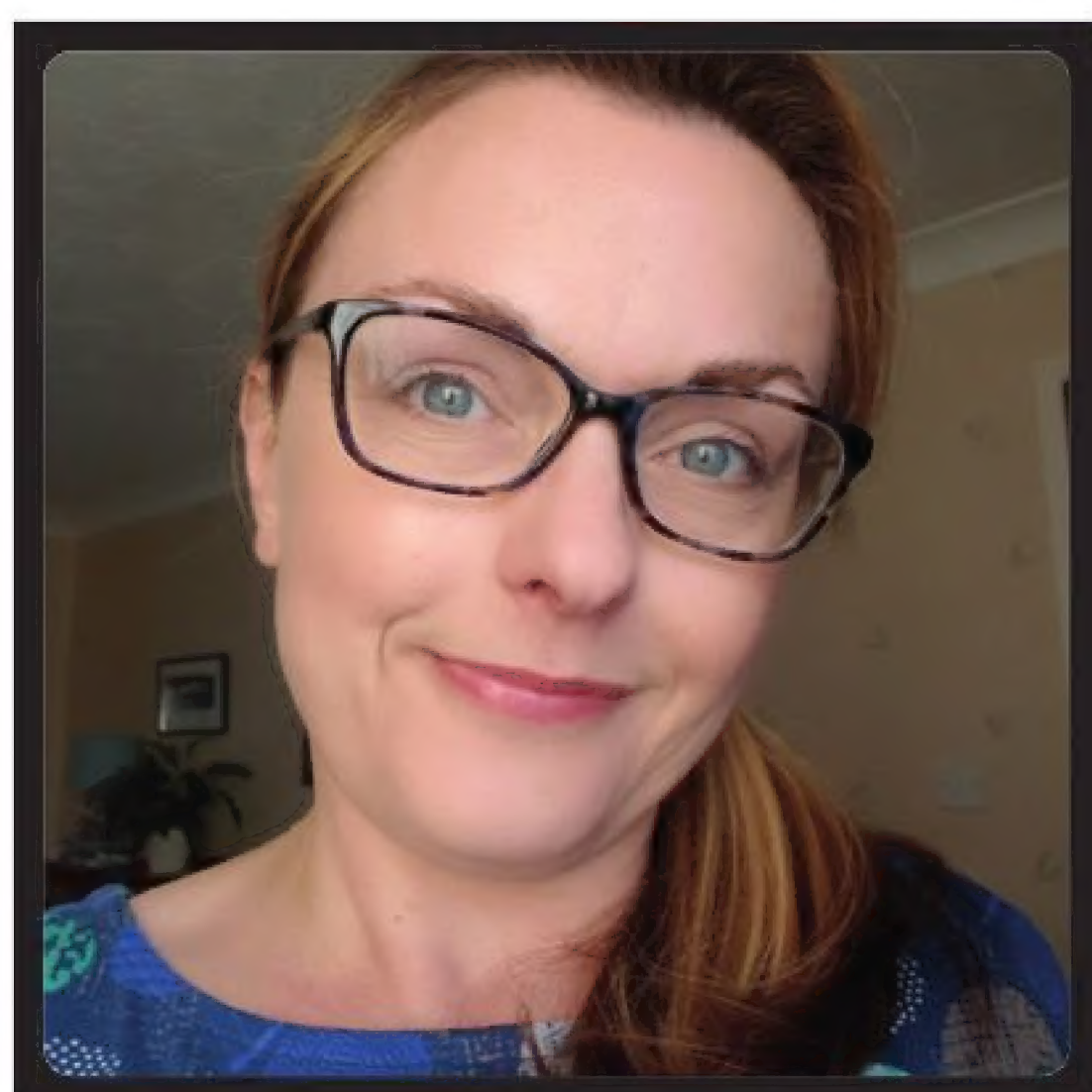


Teresa Janakova © www.teresajanakova.com

Andie Solar

Andie of Myra and Jean is a fibre artist specialising in punch needle rug hooking and sculpting with yarn. Her main focus is to educate anyone and everyone about the joy of the fibre world via instruction and kits she makes by hand.

@myraandjean



Carolyn Letten

Carolyn works from her studio in Scarborough, where she is constantly inspired by the surrounding coastline and North Yorkshire moors. She also teaches free motion machine embroidery workshops and designs projects for creative publications.

@thebobbinsbird



Betsey Iannarelli

Betsey is an artist who lives outside Philadelphia, PA, USA, with her husband and two year old daughter. She strives to create bold and whimsical pieces.

@betseyianstudio



Kate Rowell

Kate is a crochet designer and rainbow enthusiast based in Cambridgeshire, UK. Her love of simple stitches and bright colour is reflected in her work.

@jellybean_junction



Ruhee Aggarwal

Ruhee is a self-taught hand embroidery artist based in the UK. She is a mum of two, a software engineer by qualification, and an embroider by heart! She specialises in DIY hand embroidery craft kits.

@theembroiderycart

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HOT RIGHT NOW...

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Across the country, people are creating Quarantine Quilts. Through ten quilt projects, people are contributing resources – courses, virtual cafes, video and print tutorials, and creative provocations to thequarantinequiltproject.org. The emerging network is being coordinated by Significant Seams CIC, a Devon-based organisation who are leading the creation of one of the quilts. They received Arts Council funding to establish a textiles for wellbeing network, develop new online courses, and co-create a quilt.

Significant Seams are inviting



Gillian Taylor training us on videography skills, remotely



everyone to make patches about this peculiar time. They are asking for three types of patches:

- 7"W x 5"H patch in colours of bricks such as terracotta and brown – with a word or words.
- 7"W x 7"H patch with surface design such as embroidery, printing, stamping, painting, cyanotypes.
- 13"W x 13"H patchwork block in blues and greens.

Designs should be centred and a ½" seam allowance left all the way around. Contributed patches will be stitched together to tell our stories of living through a pandemic. The finished artwork, and others from the network, will feature in an online exhibition – and hopefully, eventually, an in-person one too.

The project came about as the four lead artists, who are also friends, connected as their self employed work disappeared and they began to feel vulnerable. Simultaneously, they could see an exponential growth in the need

for their specialism – supporting people who are vulnerable. Significant Seams particularly works with people in mental health recovery and with carers. Others in the emerging network work with refugees, ex-offenders, homeless populations, and those at high risk of homelessness. They also work in diverse and deprived neighbourhoods, with children's hospices, museums, galleries, hospitals, libraries, and community centres.

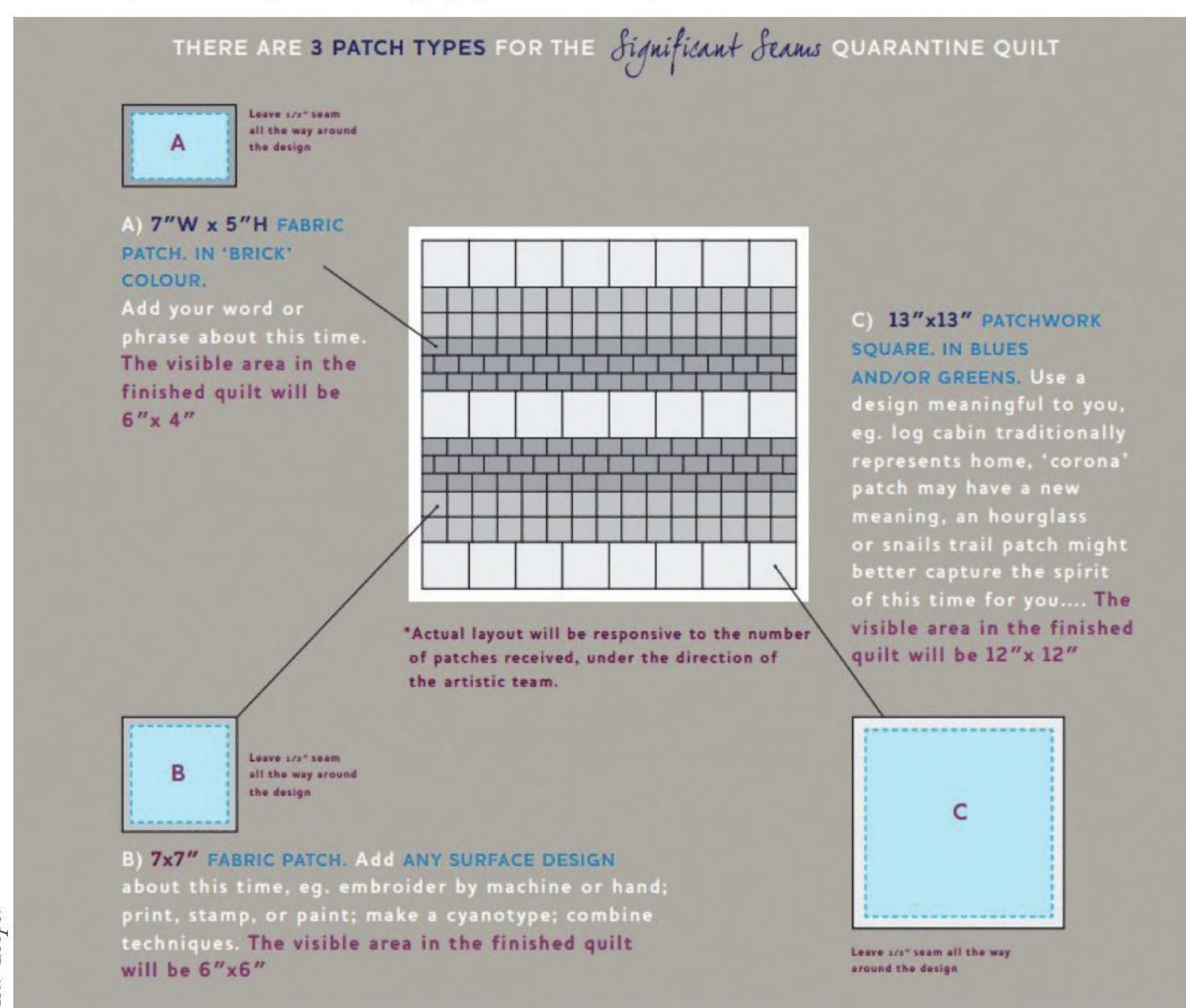
Significant Seams are cultivating connections amongst arts and health professionals, whilst recognising we are all experiencing shifting, individual, responses to Covid-19, and varied and parallel challenges. As we grapple with Covid-19 as a society, we all have experiences, feelings, and ideas for a re-imagined future, to contribute to The Quarantine Quilt Project. ©

Visit thequarantinequiltproject.org to find out about all ten projects, access free tutorials, learn more, and get the patch submission form. To connect with other participants, join [facebook.com/groups/thequarantinequiltproject](https://www.facebook.com/groups/thequarantinequiltproject). By 15 September, send completed patches to:

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Apple Studio
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The project is being produced and delivered by Significant Seams CIC (www.significantseams.org.uk) with funding from Arts Council England, and commissioning from Devon Recovery Learning Community. Participation kits are being posted to shielding individuals with funding from Devon Community Foundation.

Significant Seams is an award-winning social enterprise that uses textiles and craft to build community and support people in vulnerable life moments. Last year it led a project called 'The Craft of Caring Mid-Devon', engaging over 200 carers in co-creating artworks that exhibited alongside works by 8 professional artists.



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ASK THE ARTISTS

HOW DO YOU FEEL CREATIVITY CAN CONTRIBUTE TO MAINTAINING GOOD MENTAL HEALTH?

I really feel like everyone has the ability to be creative, and when people give themselves the time and space to explore different mediums, it can truly bring so much joy, restoration, and peace. Creativity gives us the chance to explore a different side of ourselves that doesn't necessarily have the chance to come out in our daily lives – our lives are filled with so much routine: obligations, jobs, traffic, bills, etc. Creating something with our hands is a completely separate experience. Usually, it is an experience that gives us the chance to slow down, make decisions that are easy and fun to make – which colour should I use? Which shape should I make? Do I want to use paint or oil pastels today? These simple decisions in creating don't have a heavy impact on our lives and that alone can be so refreshing. Creativity also gives us the chance to express ourselves without using words, which can help us feel lighter and less burdened. I love seeing people discover creativity in themselves that they didn't think they were capable of – it builds confidence and gives us something new and exciting to focus on in our day to day lives!

Betsey Iannarelli, featured on page 22



During this time of COVID-19, it seems ever more important to be able to reconnect and lean inwards, especially in isolation. Given the luxury of having 'more time' on our hands, we have taken this opportunity to exercise our creative muscle and finally attend to our unfinished projects. Weaving has always been both a meditative experience and a solitary one, offering us an unparalleled feeling of joy, mindfulness, and self-content. It can also be cathartic, where we release our pent-up emotions onto the loom and access the flow state where everything falls to the wayside. Hours pass by, and we instantly see something come to life before our very eyes. This continuous cycle of refining and honing our craft is one that teaches us resilience and empathy for both the imperfections

in the creative process and in our personal lives. Being able to express the inspirations found in the mundane or invent new ways of solving design challenges through art, can no doubt spark positive well-being and hope. It gives us something to be excited about, asks us to listen to our intuition, processes our emotions, and reduces anxiety. We walk away from the loom feeling more whole and present.

Lauren and Kass Hernandez, featured on page 48



© Darren Luk

Creativity is different for everyone. I interpret it as something a person is passionate about – whether it's art or creating excel spreadsheets. It's what makes our brains work harder and our heart beat just a bit faster due to excitement. It's what propels us to move towards our goals and makes us better as we practice our craft. When we do something we're happy about, it affects our mental health greatly. It allows us to take a break from every day stressors and to relax. Personally, once I focus on a project, I'm able to tune out everything else to a point where I sometimes realise that I haven't eaten for a while. While not ideal, I'm glad to have something that allows me to escape. I suffer from anxiety and I've learned that doing anything creative helps me feel better. I hope everyone has something similar in their lives. Something that makes them happy and allows them to grow.

Andie Solar, featured on page 18



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Add to Basket

Is there anything better than a beach day in summer? Our edit of seaside essentials will bring the sand between your toes and salt spray in your hair feels home with you



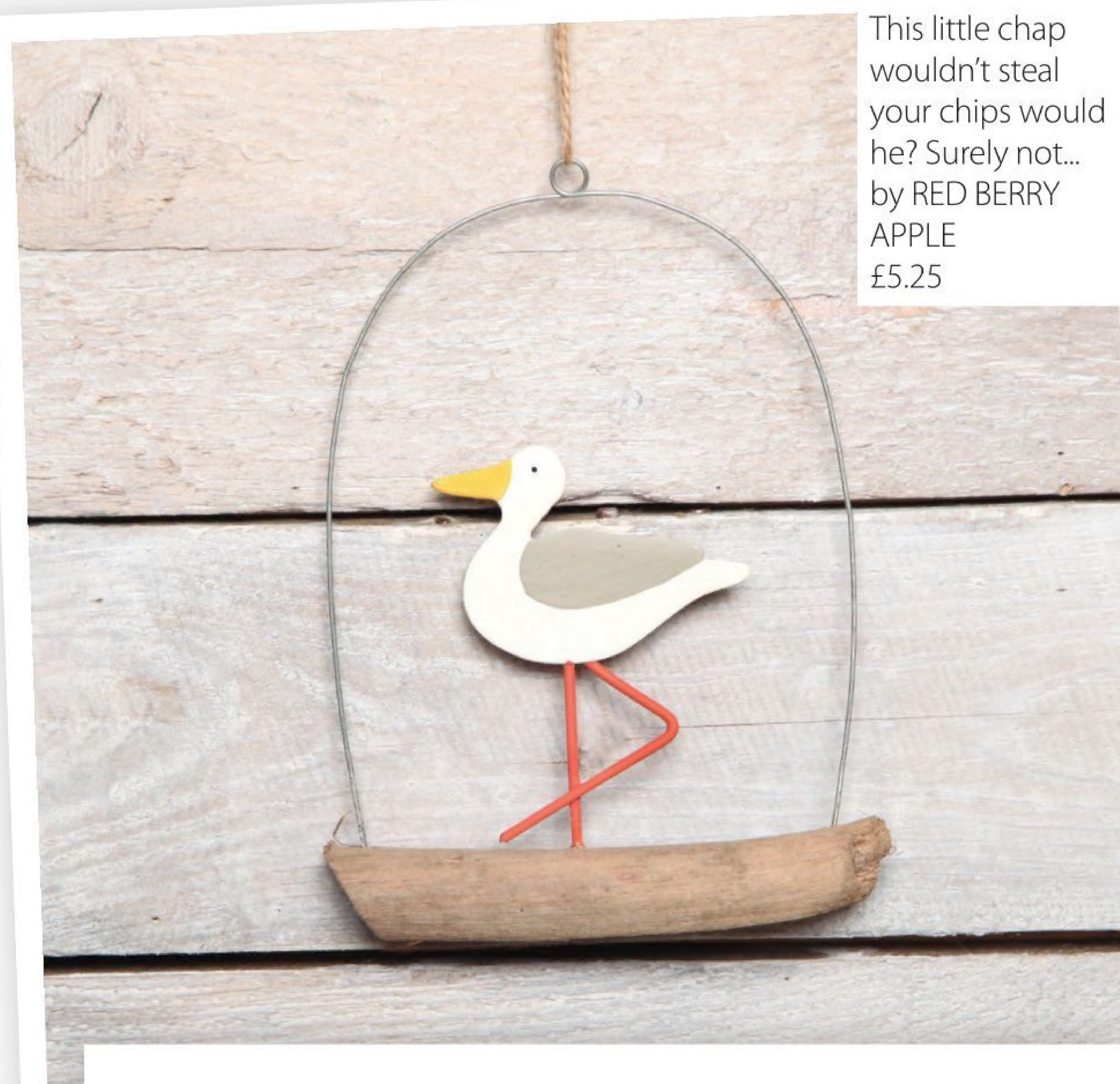
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Mort's Thoughts...



...on the importance of looking inside our hearts and homes to discover what we really, truly need in life to be happy

Home, is where the heart is? Home is where we all are, or at least most of us have been, in these constantly changing times. At the time of writing this, we have been shielding our son for 8 weeks now, with only a one hour dog walk a day as our outside time.

Most of the people I have spoken to prior to this extraordinary event have said to me that they would love to be at home all day or to work from home and it would seem that a lot of people have had their wish granted. For some, it is not what they had imagined, and for others it's a dream come true.

I keep thinking about hygge and the importance of being cocooned in our homes so that we feel safe and protected. What is it about home and making things inside our castles that makes

“What is it about home and making things inside our castles that makes us feel safe?”

us feel safe? We are in a position currently where we are looking within ourselves and at how we have been living in this throwaway society, and how we are, more than ever, being asked to mend and make do. Now, for the creative among us, this may come easily, and for others just beginning this journey, a pleasure and warmth is to be had from discovering a new way of living and being.

Creativity in these times is taking many forms; from people mending their clothes and upcycling old outfits, to others trying new things such as drawing, stitching, crocheting, gardening, and growing your own produce.

This truly is an opportunity for growth and re-evaluation; to discover or rediscover crafts and skills we thought had gone, to visit local shops and farms for our real needs instead of what we think we need. An opportunity to cultivate stillness, to be creative and decide what is really important; a journey of hope and joy as we reconnect with past times and make discoveries about ourselves and our ability to make from scratch many things.

It is a strange time where technology is keeping us connected with those we love dearly and a time where we return to times gone by, to the simpler things that genuinely bring us joy as our cars sit still parked up, and the world takes a breath, nature recovers, and we stop and smell the roses. Home, relationships, creativity, getting back to basics, and the simple life is really what makes the world go round. Breathe, hope, and trust that all will be as it should be when the time is right for us all to emerge like beautiful butterflies from our cocoons. Until then, enjoy the time to discover what really makes you happy; after all, a day spent worrying is a day wasted. ☺

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STITCHFLIX

Ever wondered how your fellow creatives while away the stitching hours?
We've got the lowdown on their binge and stitch habits

Jane Sanders

I sew in my kitchen, in a house which also contains my teenage daughter and a hyperactive greyhound. I am therefore not used to working in silence. In fact, silence makes me suspicious!

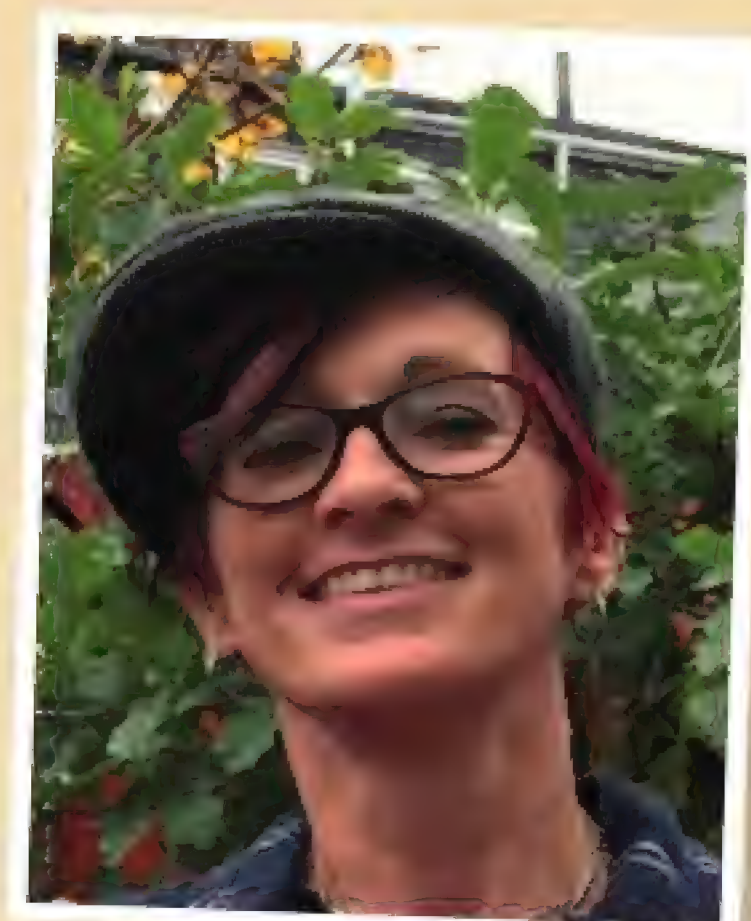
I always have the laptop on the table next to me, which I largely listen to, only glancing at it when I rethread a bobbin, or take some pins out. Therefore, I have to pick programmes with a really engaging storyline, no subtitles!

Due to the lockdown, my day job has been put on hold so I have more time to sew. And, as my subject matter is musicians, I love to listen to documentaries about singers. It's a two for one; a great story with a fantastic soundtrack.

There are lots of fab ones on Netflix, but my current top five are: What Happened Miss Simone?, Robert Johnson – Devil at the Crossroads, Janis Joplin – Little Girl Blue, Dirt – Motley Crue story, and The Beatles – Eight Days a Week.

I love to learn about not only the artists, but the history of the era in which they created their music. It definitely inspires my future work, and if nothing else, means I always come first in the music round of any pub quiz!


 @stitchin_in_the_kitchen



Becca Aiello

I spend a lot of time looking down at my crochet pieces, but I still love to take in entertainment while I work. So while I crochet, I like to watch or listen to a good mix of TV shows, audiobooks, and podcasts. In order for me to watch TV while I work, I like a lot of dialogue that allows me to listen and understand what's happening without having to look up frequently. I can't


watch anything too suspenseful or fast moving, as I'm sure I will miss something! My favourite shows so far have been The Good Place, Schitt's Creek, Jane the Virgin, and my absolute favourite – the 90 Day Fiancé shows. I also spend a lot of time listening to audiobooks, which are easier to focus on than TV shows. I've discovered that old Agatha Christie mysteries work great for crocheting, and I've just finished book 4 out of 5 of the Hitchhiker's Guide to the Galaxy audiobooks. I've also listened to The Testaments by Margaret Atwood, and Elevate by Stephen King recently. Finally, I like NPR podcasts as well as a variety of business related ones like Before Breakfast and The Product Boss. These allow me to keep up with the news and are educational for expanding my business and being productive.

 @babycakesstudios

Victoria Rose Richards

There are several types of TV shows I enjoy watching while doing embroidery, but my absolute favourite are crime mystery dramas! I love lighter ones with a comedy element like Midsomer Murders and Agatha Christie's Poirot, but I also enjoy watching slightly darker ones like Vera sometimes. I enjoy the eccentric characters and trying to guess who did it by the end! I also have a sweet spot for sitcoms like The Green Green Grass and The Vicar of Dibley, it's nice to have a laugh and people like Dawn French never fail to make me smile! Other than that, I often watch quiz shows like The Chase and Who Wants To Be a Millionaire in the late evenings, it's fun to test my own trivia and general knowledge which isn't amazing! I also have a special interest in the early Roman Empire (the first 2 centuries AD) and devour any documentaries, TV shows, or podcasts I can find on the subject!

As for films, it's much the same – either crime mystery or comedy mostly. I get into horror ones occasionally too but not ones with too many jump scares – I don't want to stick myself with my needle too much!

 @chromato_mania



Emma Herian

If you speak to any freelance creative person I can pretty much guarantee that most would tell you that they can't sit in silence when working. Sometimes you will find me listening to the radio but when I'm in for the long haul on a project, I tend to set myself up in front of the television watching something I have been saving. At the moment, I am binge watching Dick and Angel Strawbridge on Escape To The Chateau DIY, an amazing series following fellow chateau owners in France as they restore unbelievably beautiful run down buildings. It's the kind of programme I find that I can watch in the background but stop stabbing away with my felting needle at the really good bits! I suppose I enjoy watching other people being creative, how they source unique materials and restore them to build such beautiful homes. Having had a father who was a joiner that made many pieces of furniture in our home, and a mother who was an amazing seamstress, cook, and vegetable grower, it was inevitable that I would inherit their genes and a love for creativity, so that must have some influence over what I choose to watch. I do seem to watch more self-build/restoration programmes like Grand Designs, Building The Dream, The Restoration Man, and many more as a way of believing that one day, I might build my own home, a timber clad eco friendly one, with a stunning studio workshop just for me at the bottom of my quintessential English cottage garden with vegetable plot. Perhaps I should needle felt that image and frame it as a goal!

 @emmaherian  @creativefelts



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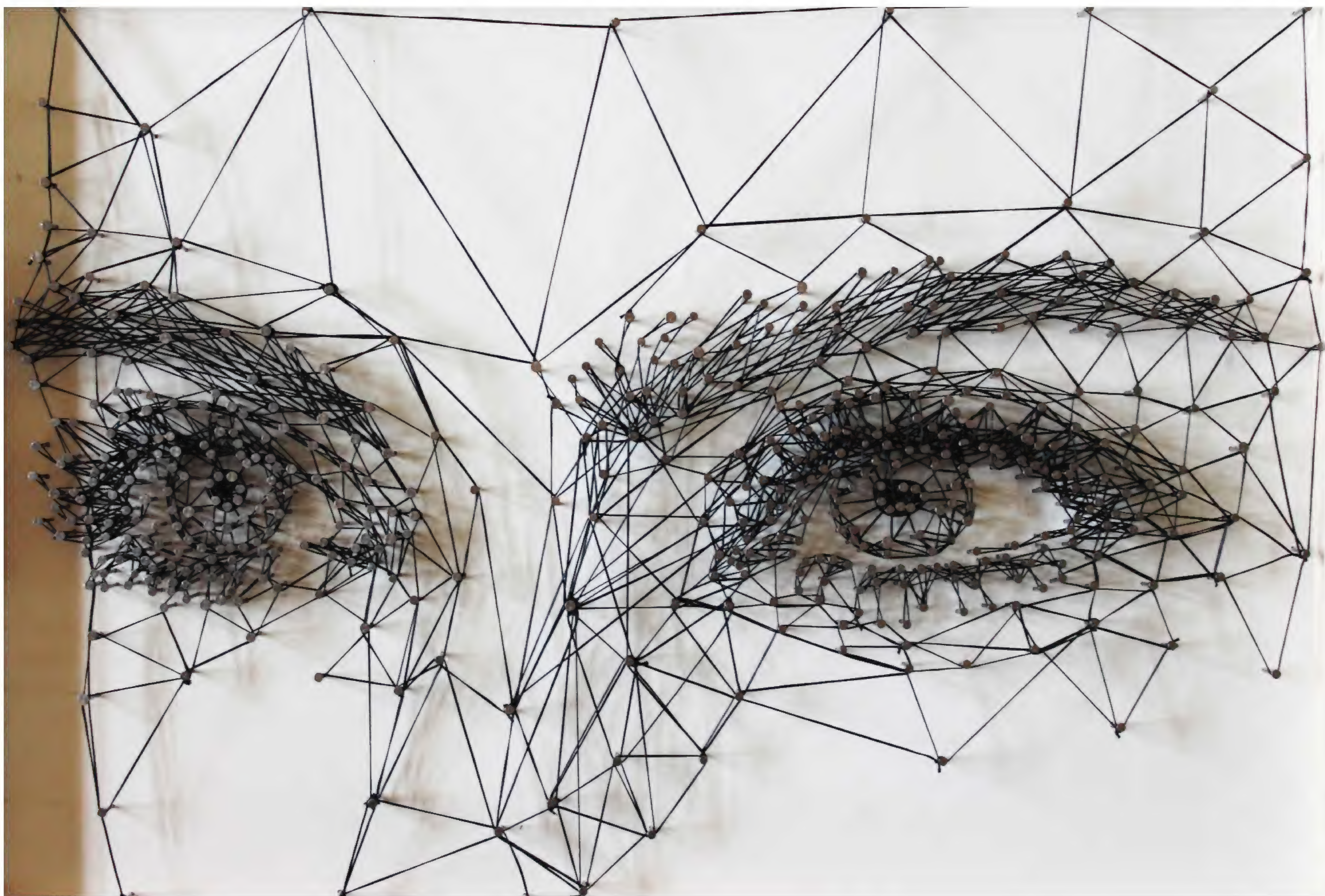


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Mole Cricket Inspired Critter
Rachel Gooden

15 x 16 x 2.5cm



Techniques and materials used -
Stumpwork/goldwork embroidery
Materials - Miyuki Delica Galvanised
beads, Swarovski beads, Swarovski
Fancy Stones/Fancy Stone Settings,
DMC threads, calico, velvet, felt,
wire, faux leatherette, goldwork/
metal threads, metallic trim cords,
and metallic wire threads.

 @stitch_and_bone

Eyes III
Imogen Morris


45 x 63 x 6cm

Materials: Thread and nails on
plywood.
Technique: Thread is wrapped around
nails which pinpoint the contours of
the face to build up a mesh-like form.

  @imogenembroideryart
www.imogenembroideryart.com

Love Hands
Iris ter Haar

Materials and techniques used: DMC embroidery floss on unbleached cotton fabric in a wooden embroidery hoop. I stitched the whole design with a split stitch using two strands of floss and one strand of floss for the tiny details.


 @irisborduert
www.irisborduert.nl





Game of Thrones
Coco Handmade

I made this embroidery to honour my favourite TV series. For months it was kept unfinished in a drawer but because we had stay at home during lockdown, I was finally able to finish it and I am very happy to see the result. It was made using one strand of black mouliné yarn.

 @cocohandmade__



© www.teresjanakova.com



Myra & Jean

We met Andie Solar, the creative force behind Myra & Jean, to discover how she took up the exciting craft of punch needle

Creativity was never meant to be my career, but I'm so glad it became one. It all happened within a month. I found a video of punch needle, I tried it, became hooked, made a video, and people were in love. That's the short version. The longer version is all of the above, plus trying to satisfy people's curiosity. I was getting a lot of questions on what supplies are needed and how to do it so I decided to search high and low to create kits. At that time, no one had kits at a reasonable price, and as far as I know, there was only one in the US and it was over \$200. I wanted to create something that was more accessible. I had to learn a lot in a very short time – the suppliers, the pricing, and the business side of it. The demand was high and I had to adjust. Somehow, I did. I still learn new things about business and in turn, about myself, every single day. I would say to others, don't be afraid to start. Just have fun and you can figure out all details as you go. Punch needle rug hooking is not hard at all!

I love texture and colour. So that's what I've been creating from the beginning, although my style has changed a bit in the three

years I've been working with punch needle. I have recently also started to sculpt after punching and it's so much fun! It opens up a whole new world because you can punch the whole canvas in one colour and sculpt it into any shape and it will be obvious what it is. With traditional punch needle, various parts of the design have to be differentiated by colour. Not that one is better than another, there are just so many possibilities even though you don't have to learn specific stitches like in other fibre arts such as knitting or crochet. It's exciting!

I get inspiration everywhere around me – nature, shapes, people's clothes – I try not to limit myself. Colour gives me joy, so that is always the first to capture my attention. I'm also a huge fan of the style of art from the 60s and 70s, so I draw inspiration from there for some pieces; the colours and shapes are amazing. The pictures from that era captured on film are a whole different game – you simply can't replicate the feeling a photograph from that time gives you by shooting digitally.



I am inspired by people who are hard working and kind to others. I was fortunate enough to find an amazing community of women entrepreneurs on Instagram who continue to support and inspire me. With them, it's community over competition, and I love to pass that on to other entrepreneurs I meet.

I'm a mum, so I've punched in some pretty unusual places; on a playground, during my son's swim or karate class...

Time management is huge for me – sometimes I have a spare five minutes and you can bet I use them to keep the business running. It's funny the way my day is set up sometimes, but it really helps. For example, I can't cut fabric in the park so I make sure I use the time I have for that when I'm home and I use my time in the park to answer emails and so on and so forth. It's worked great so far!

I've had so many lightbulb moments. My inspiration is usually a lightbulb kind of a moment. I get a 'jolt' and I know what my design and colours will be instantly. As for the rest, I've learned >>








that we often don't see what's right in front of our eyes unless someone spells it out for us. It makes me feel silly, but at the same time I know it's completely natural because everyone is looking at the world through a different set of eyes. That's what makes all of us amazing and it's also how we can help each other.

I sketch my designs using my iPad. Then I transfer the design to fabric and choose the colours and then I punch. I like to take it section by section because sometimes I change my mind regarding colours or loop height/sculpting so I rarely start a project with a final design in mind. It's more of a general look that I adjust on the go. They say "trust the process," and I do. I love that part of creating.

The best thing about running my own textile business is that I get to do what I love and I get to spend more time with my family. I actually work more than I would if I were to work a 9-5 job, but it doesn't feel like it because I get to split my time the way it works for me. My favourite part is picking my son up from school every day and seeing his smile, and getting a huge hug as if he didn't see me for a week. That in and of itself is one of the best rewards of this job. How can I complain? I play with yarn all day. Well, pretty much – there are definitely administrative things that are not as enjoyable, but they have to be done in order for Myra and Jean to keep going and I think it's a small trade off for what I get in return.

Who knows what's next for me creatively? I'm exploring sculpting more now and I absolutely love it, but you can never tell where I'll be in a month. I am so blessed to have opportunities like this. ©

 @myraandjean



COVER
STAR

Cover Star Stories

We are so excited to have Betsey Iannarelli's glorious work in this issue; here we discover her journey into blending paint with embroidery, and on to the cover of *Be Creative*

Why did you start embroidering? Embroidery sort of runs in my family; my grandmother and my mother both embroidered so I was familiar with it growing up. Over the years I embroidered a bit, but I hadn't done it in quite a while. I am primarily a painter, and in January 2020 I was looking for something to add to my work and tried out embroidery. I instantly loved it and have been doing it ever since!

Who or what inspires you? Who do you admire and why? I'm really inspired when I see artists and makers creating things that are totally new! I love coming across something that I've never seen before. That being said, I really admire any artist or maker who is willing to put their work out there – it can be a vulnerable feeling, especially when you are first starting out.

What do you find are your biggest challenges? Most of my challenges in creating art are the practical ones – I am a mother of a two year old daughter so it can be hard to find the time to sit down and work on a project.

Where do you source your materials?

I don't have a huge budget for materials, so I try to make things stretch. Since painting is my primary medium, I did invest in really good paints and that has made a huge difference in how I create! I buy basic embroidery floss in all different colours; part of the joy in adding embroidery to my paintings is deciding which colours to use – sometimes I want the thread to match the paint perfectly, and other times I want to throw a little curveball and choose something unexpected. I try to always have a pretty big stash so I have plenty of options. »



What advice would you give to others? It's great to be inspired by all the amazing art out in the world, but if you spend too much time looking at what others are doing, it becomes hard to separate your artistic voice from theirs. My advice is to limit the time you spend looking at other peoples artwork, especially when you are about to start on something yourself. Even though so much has already been done in art, the possibilities are endless and there are still original ideas to be found! Keep trying new mediums, creating new things, and don't be discouraged when things don't turn out how you envisaged them – it's all part of the process!





Where would you like to go from here? I just want to keep creating! I would love to keep exploring adding embroidery to my paintings, I feel like there are so many options with it and it's fun to keep discovering them. I am currently working on a collection of large embroidered paintings that are a combination of landscapes and florals!

Where do you get inspiration for your designs? Some words I try to keep in mind when I am creating are 'whimsy' and 'boldness.' I am inspired by things that are unexpected and make you do a double take. I typically don't look at anything for inspiration because I don't like to be bogged down by trying to make my piece look like something else. I design organically as I go and I usually start by choosing one colour and trying to find a new and fresh colour combination as I go.



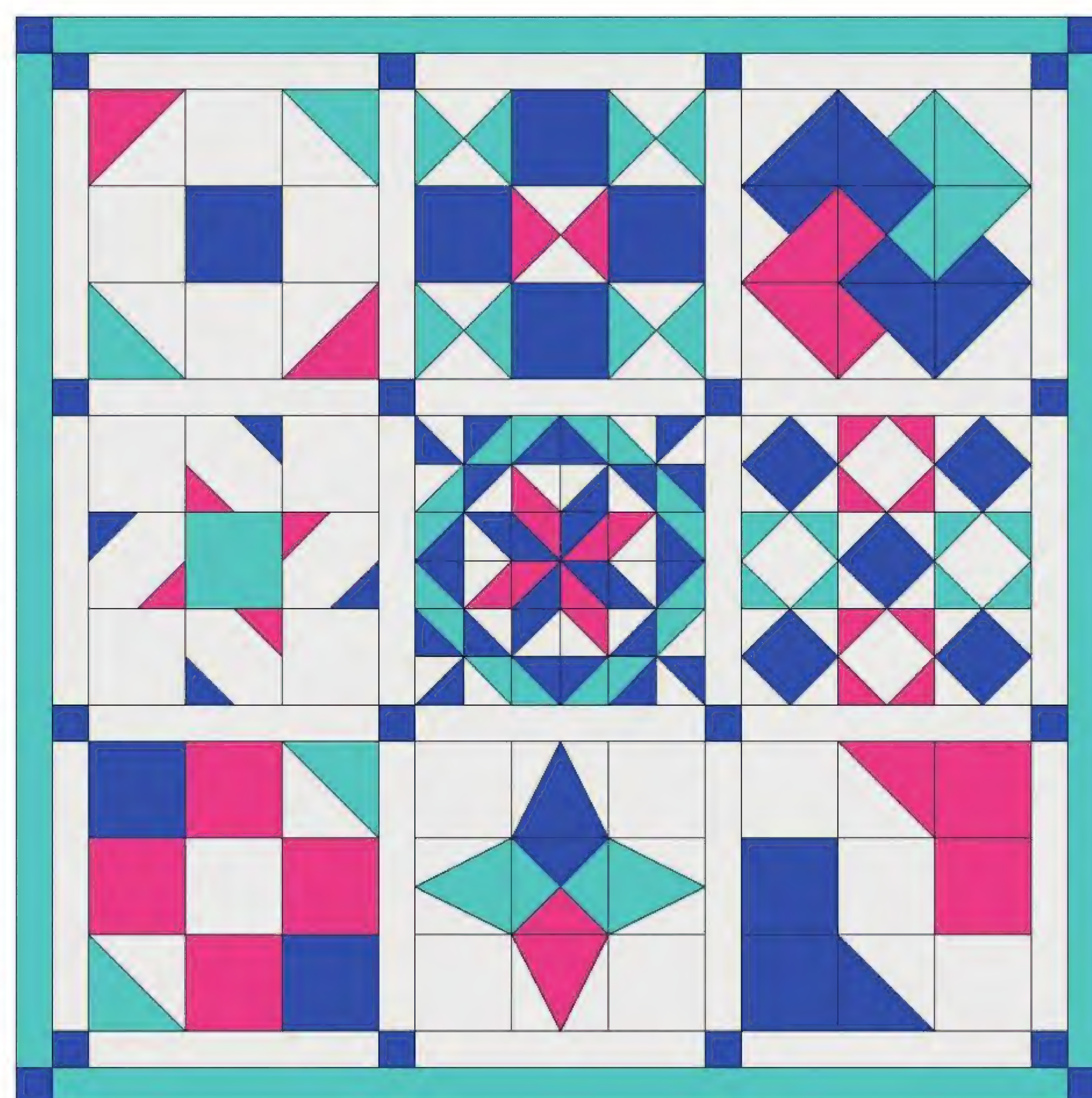


What's the best thing about running your own textile business? I've created art as a hobby since I was a teenager. It is literally a dream to be able to have my own business that involves doing something that I love and that brings me so much joy! There are so many good parts – I love hearing from collectors who connect with my work and people who are just starting to find their own creative voice and want advice. It's also fun to have my home filled with colourful art when I'm working on a collection!

How does it feel to be on the cover of Be Creative? There have been a lot of cool opportunities along the way in my art journey but this is by far the coolest! It is thrilling to have my work on the cover and I hope it brings joy to others and reminds you to look for the whimsy and boldness in your life!

What's next for you creatively? I just launched my website in March and am planning to release a few different collections this year! 📸

Instagram: [@betseyianstudio](https://www.instagram.com/betseyianstudio)
www.betseyianstudio.com



JOHN COLE-MORGAN'S BLOCK OF THE MONTH

Create a beautiful quilt with our block of the month series that will expand your technique and skills and help you improve as a quilter



If, like me, you prefer a slightly larger quilt, I have a different border option for this quilt and if you wish to try that, you will need a further 0.5m of the colours and 1.25m of the white in addition to these measurements. This quilt measures 78 inches square.

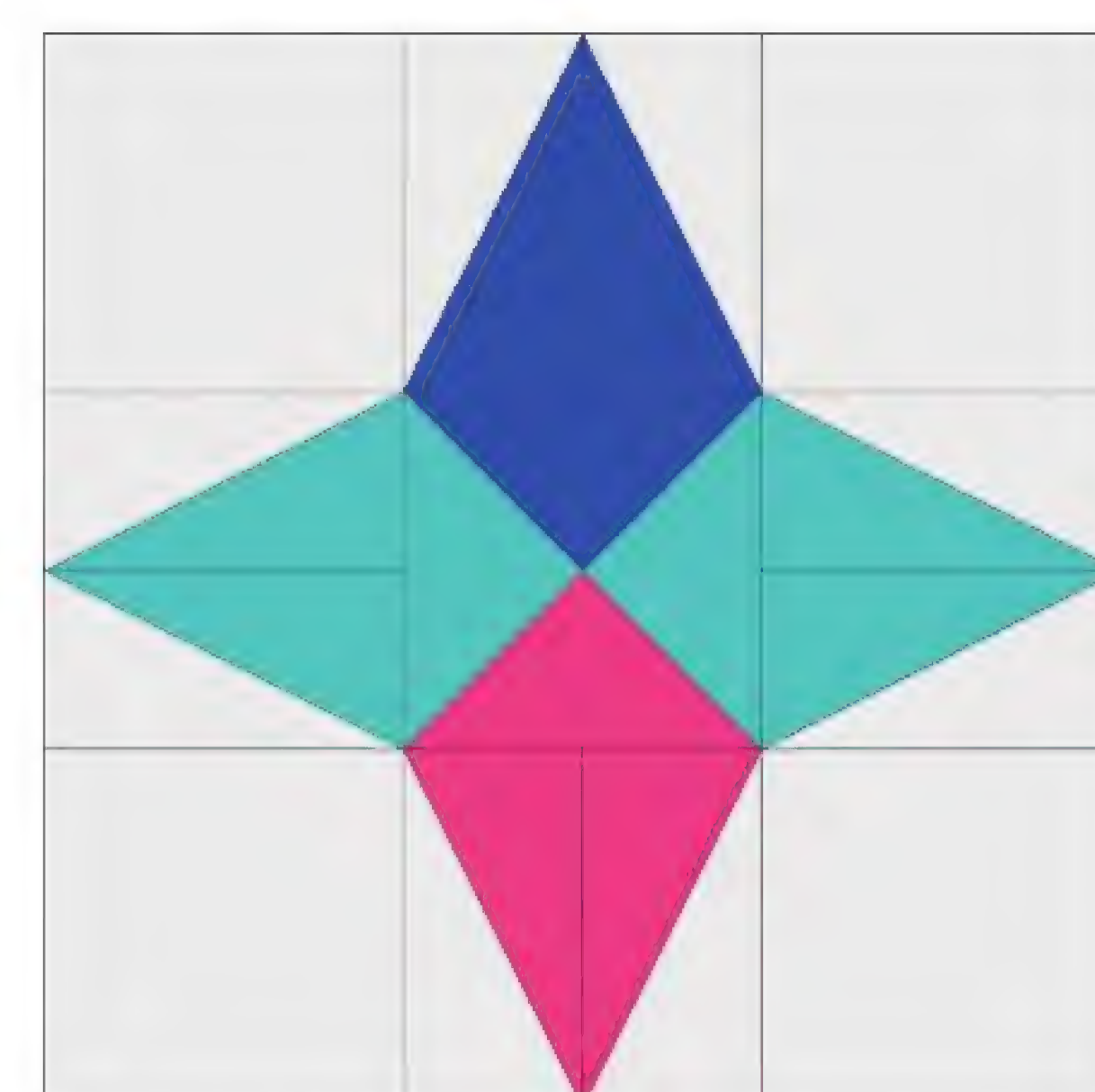
MATERIALS

I used two types of fabrics for this quilt. The first was Makower's Dimples range. I chose the navy, teal, and pink as the bold colours, and I used a Rose & Hubble white on

white to add a little twist on it. I have taught this design in classes recently and it works so well with each colourway I saw used, so be brave in your choices and I know you will make it special. I have named the colours per the ones I used and you will require the following amount of fabrics:

- 1 metre each of navy and teal
- 75 cm of pink
- 2.5 metres of white

This quilt measures 60 inches square.



Block 8

Hello and welcome to the eighth month of my block of the month quilt pattern with Be Creative! I'm John Cole-Morgan and I am so excited to work with such an esteemed publication; quilting is my passion and I am hoping that over the next few months together, I can help to inspire you with some relatively simple blocks and to show you how easy and fun this quilt is to make.

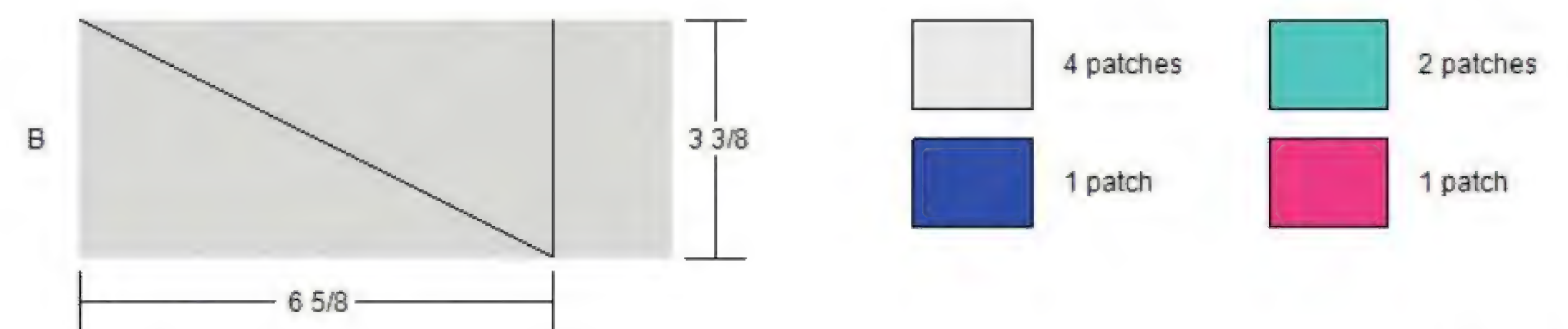


Fig. 1

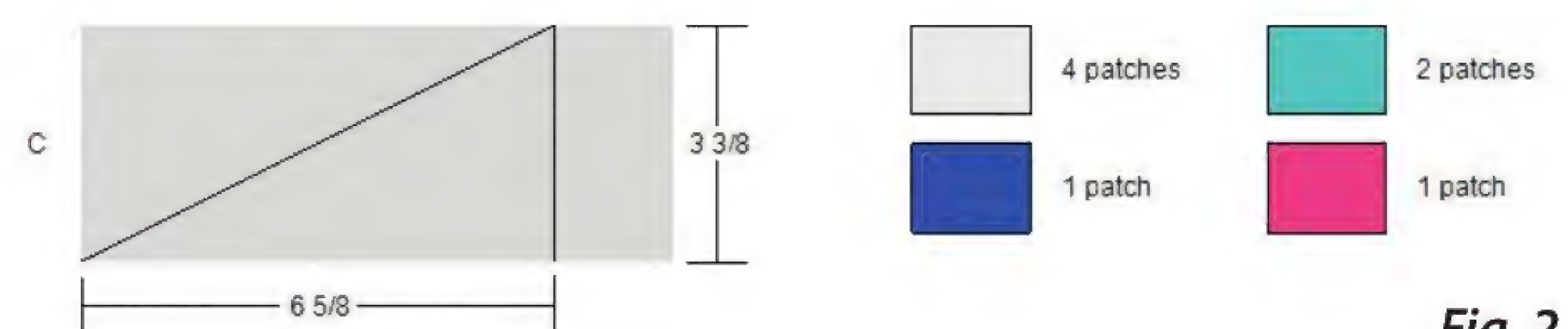


Fig. 2

METHOD

To make this block you need to cut:

- A) 4 x white $5 \frac{7}{8}$ inch squares.
- B) 4 x white, 1 x teal, 1 x navy, and 1 x pink rectangles measuring $6 \frac{5}{8}$ inches.
 - Cut these across one long diagonal from the top left to the bottom right hand corner to make 8 x white, 2 x teal, 1 x navy, and 1 x pink triangle. Save the remaining triangles for your stash. (See Fig. 1)
- C) 4 x white, 1 x teal, 1 x navy, and 1 x pink rectangles measuring $6 \frac{5}{8}$ inches.
 - Cut these across one long diagonal from the bottom left to the top right hand corner to make 8 x white, 2 x teal, 1 x navy, and 1 x pink triangle. Save the remaining triangles for your stash. (See Fig. 2)
- D) Cut 1 teal, 1 navy, and 1 pink square measuring $6 \frac{1}{2}$ inches.
 - Cut these squares across both long diagonals to make 2 x teal, 1 x navy, and 1 x pink triangles. Save the remaining triangles for your stash.

Throughout this block of the month series you will sew using a $\frac{1}{4}$ inch seam allowance. You need to ensure you stick to this otherwise your blocks will either be too big or too small.

First, lay the block out as per the picture above. Place each of the fabrics in the correct place to sew these together.

Sew 1 white triangle to 1 teal triangle to form a new rectangle. When doing this, you leave a $\frac{1}{4}$ inch overhang for each triangle along the sew line.

One will look like this:

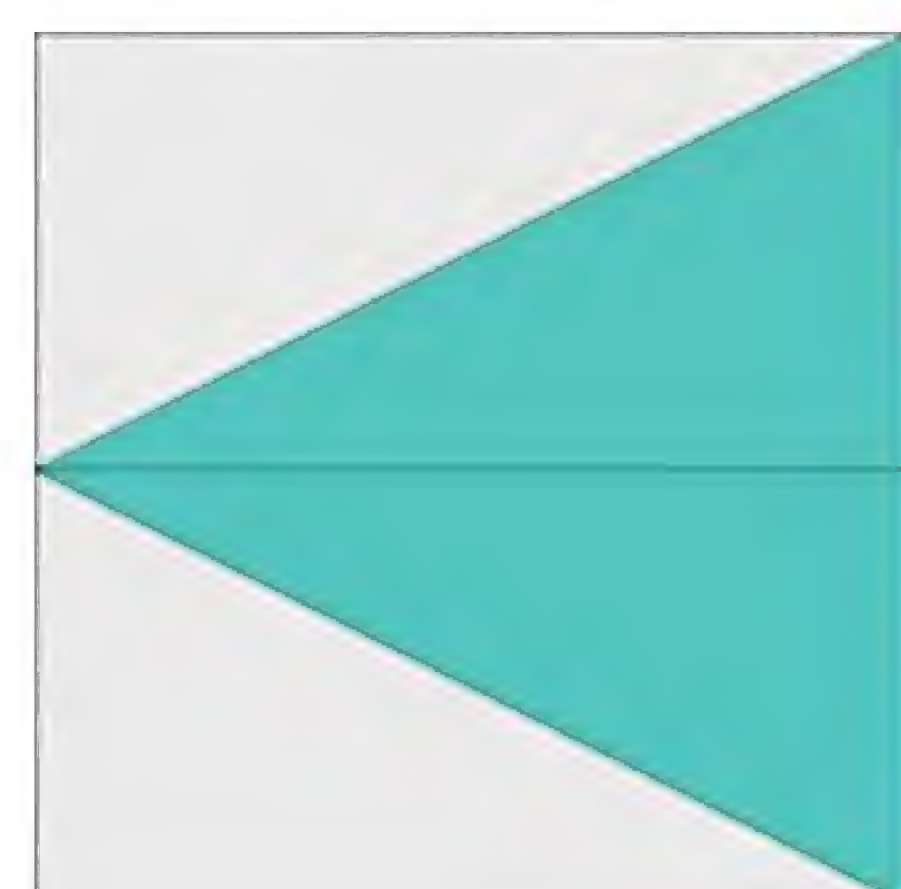


And the other will look like this:



(Make two of each of these).

Next, sew these two rectangles together to make a square that measures $5 \frac{7}{8}$ inches.



(Make two of these).

Repeat this to make 1 navy and white square and 1 pink and white square that look like this:



Sew 1 teal triangle to one side of a pink triangle, both from Cutting Plan D.



Sew 1 teal triangle to one side of a navy triangle both from Cutting Plan D.



Sew both of these new triangles together to make a new quarter square triangle block. This new square should measure $5 \frac{7}{8}$ inches.



Sew both teal and white squares to either side of the new quarter square triangle.



Sew 2 white squares from Cutting Plan A to either side of the pink and white square.



Sew 2 white squares from Cutting Plan A to either side of the navy and white square.



Sew these three rows together to complete the block.

Happy sewing, see you next month for the next instalment! ©

www.beginnerquilt.com

If you have missed any blocks in our block of the month series which started in the January 2020 issue, you can buy back issues online and catch up at www.creativewithworkbox.com



WEAVING GHOSTS

Marion Atkinson took a trip to the Shetland Islands and used the plastic waste she found there in her art to represent the damage it causes to the natural habitats it pollutes

I have always gathered interesting bits and pieces I find on the beach and like to recycle them in my work. This was no different when I recently visited the Shetlands and Outer Hebrides.

These bleak and remote islands depend on and are continually influenced by the seas that surround them, and, like the rest of the world, they are not immune to the amounts of plastic washed up on their shores – from giant tangled knots of plastic rope like the one I found at Skara Brae, to the great lengths of plastic strapping I found at Scalloway. These massed entanglements eventually wash up on shore and are known locally as 'fankled masses'.

I brought back as much as was practicable to use in my work, with the intention to attempt to capture the essence of the original source material – in this instance, the knot of plastic rope at Skara Brae.

It suggested an interpretation in the

form of loose weavings and this inspired my current work on Ghost Nets.

Ghost Nets are fishing nets that have been lost or abandoned in the oceans by fishermen, often drifting in and on the open seas. These drift nets can travel vast distances. They entangle marine life: mammals, fish, and birds. Any line or net left can pose a threat, and because most nets are made from nylon or other synthetic fibres, they last for decades, and continue to fish.

These silent killers are ghost fishing. The caught fish die and in turn attract scavengers, which in turn get caught in the same net and die, creating a vicious cycle. Even when these plastics break down, they don't go away – they just become smaller pieces that can easily be ingested by marine life. Plastic is everywhere.

The nets do what they were designed for – they entangle and hold, they restrict movement, but they also cause injury, infection, and suffocation by preventing

birds and mammals from rising to the surface for air. They continue to fish.

I have made weavings using the plastic ropes and nets I found, plus torn strips of fabric, fishing line, plastic string, and plastic bags to create these layered pieces, to echo the layers of plastic debris and detritus floating in the sea. Floats and weights are used on the drift nets to keep them in place and I have used glass beads to echo the use of these glass floats, and 'hag stones' (stones with natural holes through them) found washed up on the beach, to echo the weights also used on these drift nets.

I'm a contemporary textile artist and find the wild sea shore to be a constant source of inspiration for both my textile work and my poetry. Words are an integral part of my work – there is a symbiotic relationship between my textiles and my poetry – one inspires the other and vice versa. ©



Left to right:
Weaving Ghosts;
Ghosts Nets 1;
Fankled masses'
on the shoreline;
Massed
Entanglement



Weaving Ghosts

Abandoned and lost,
and left to float

indiscriminately:

Ghost nets
cut loose

and drifting on ocean currents –
they continue to fish.

A plastic presence,
catching and killing.

It continues to fish.

Plastic pollution –
it haunts the seas;

it encircles and
ensnares

indiscriminately.

Massed entanglements

of death and debris

continue to fish.

Plastic platitudes from politicians.

And yet...

nothing has changed.

They continue to fish.



Creative Spaces

We had a look around Kate Rowell's cute workspace that's bursting with a rainbow of colour



I have a couple of storage units and a large bookcase filled with yarn and crochet supplies. I have used white furniture to keep it bright and give the illusion of more space. As well as these I also have some hexagon shaped, wall mounted shelves that I store cotton yarn in. These shelves are one of my favourite additions to the room, they look pretty and have proven to be very useful storage.

I have recently invested in a peg board which hangs above my desk. It's a great place to hang scissors and store crochet hooks and pencils, it is also very easy to move things around on it and make it look nice. I find Pinterest an amazing source of ideas for small workspaces, it's full of inspiration and clever space saving hacks.

Rainbows and bright colour combinations inspire my designs, I have covered the walls with rainbow coloured prints, weaves, and wall hangings. A few of my favourite pieces include a beautiful pom-pom hanging made by Natasha @love.indy_ on Instagram; a rainbow coloured weave from Pheobe @madeweavelove; and various postcards, prints, and stationery from @ipdipdesign and @lanaboushop.

I have a large selection of crochet books and magazines which are a great source of inspiration; I also keep hold of greeting cards, wrapping paper, and anything else that sparks my creativity.

My room is at the front of our house and doesn't get much sunlight; if I could change one thing about it, I would love to have a bigger window and more natural light as it would help me to take better photos.

As it's a small room, I am limited with the furniture I can have. If the room was bigger, I could add extra storage and a larger desk which would be nice. I'd also love to have the space for a nice armchair or sofa as my desk chair is not that comfy! ☺

@jellybean_unction



I am a crochet designer and love working with rainbow colours, so my craft room is full of all the colours! It is a place for me to store my yarn, show off my designs, and surround myself with colourful artwork and wall hangings that inspire me. I use the room to relax in and as a place to design and create crochet projects.

There was only one option of where to have my workroom when we moved to our current house; I use the fourth bedroom/box room which is not big enough to be anything other than an office – which suits me! It is cosy, but big enough to fit what I need, although it gets messy quickly as there isn't much spare room. I need a room of my own to keep all the yarn and crochet tools/books I have collected over the last few years. Also, being a mum of two noisy boys, I am very grateful to have a place where I can shut the door, turn my music on, and get some time to myself!

The biggest pro of my workroom is that it is my own space, I can arrange it in a way that suits me and my work. I can decorate it in my favourite bright colours and fill it with all my yarn! Also, the layout of our house means that my room is next to the kitchen, so I don't have to travel far for a cup of coffee.

Create a Free Motion Machine Embroidered Fish

Make this gorgeous fish using tiny pieces of colourful net and lace – why not make a few and create a shoal to hang on the wall!

technique | **CAROLYN LETTEN**



MATERIALS

- ▶ An embroidery hoop
- ▶ Assorted cotton threads
- ▶ Tulle net in turquoise, purple, yellow, navy, royal blue, grey
- ▶ Silver and black glitter net
- ▶ Organza in purple, pale blue, pink
- ▶ Lace in royal blue, turquoise, cerise, white
- ▶ Calico to use in the hoop
- ▶ Pale blue patterned cotton
- ▶ fabric for finished piece (I used Andover Fabrics; Dimples from plushaddict.co.uk)
- ▶ Small scraps of number print fabric, silver lame (not essential), pale grey for fish base, mustard/ochre colour for the head
- ▶ Fluorescent threads by Mettler
- ▶ Sewing machine with darning foot

Tip

As this project only uses very small quantities of net and lace, I actually sourced it through eBay to keep costs down as you can't buy small amounts in enough colours through main fabric outlets.



METHOD

1. Place a piece of neutral colour cotton fabric into a 7" hoop. Cut a fish shape from pale grey and place in the middle. As shown, place silver sequinned, silver, and ochre fabrics, securing with small dabs of an acid free glue stick.

2. Cut widths of white lace and place across the body. Put black glitter net across the tail end. Lay a piece of pale blue organza over the entire fish, then use pale grey thread to sew around the fish from tail tip to tip. Do not sew across the tail end.

3. Lay a piece of mauve organza over the whole fish and another piece of black net across the tail. Sew across the top of the fish only from tail tip to head tip then cut the mauve away as shown. >>




4. Place a piece of pale blue, turquoise lace, yellow, and cerise net as shown. Use dark blue thread to sew across the top of the body (not the tail) and head, adding the face detail.

5. Cover the body (not tail) with silver net, and sew a zig zag line across in a silver grey thread to create the highlight. Cut excess net away.

6. Use small snips of mauve, purple, pink, navy, and yellow net across the bottom to create shadow. Stitch them down using lines in a zig zag motion which stop at the gills, make the zig zag narrower near the tail and wider at the gills to make the body look more three dimensional. Keep adding texture by stitching and adding net.

7. Finally, add the dark grey spots across the spine, remove the hoop, and carefully cut your fish out.

8. I chose to create a framed piece, using a blue mottled fabric with layers of fine net and organza to suggest water. ©

 @thebobbinsbird



6



7



8

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CLAIRE MORT X JENNI DUTTON

Be Creative's favourite columnist, Claire Mort, was so moved by Jenni Dutton's exhibition, *The Dementia Darnings*, that she wanted to find out more about the artist behind the art. And so did we...



interview | **CLAIRE MORT**



saw your exhibition, The Dementia Darnings, and it was the most beautiful, moving exhibition I have ever been to. How did they come to be?

In 2011 I was asked by the Embroiderers' Guild to do a talk about my work, so I decided to document the process of making a dress sculpture using our family album as a source of images. My mum had been diagnosed with dementia and as my role as her carer increased, it seemed only possible to continue some kind of meaningful art practice by making her, and our situation, the subject of my work. It was a way of including her in my professional life. She enjoyed having me around, watching me curiously when I occasionally brought a piece with me to her house to work on. I was so amazed by her reaction and her engagement with the process given her deteriorating memory. By using very familiar photographic images from the

past for the embroideries, I was involving her and the wider family in the process. From here, I decided to try choosing the most iconic images and draw them in thread at very large size, which became The Dementia Darnings. Making the portraits helped me to to deal with her decline.

The way your work was made was very unique and a process I had not seen before, would you be able to talk us through your process and techniques?

I have developed a way of working that helps me deal with the scale (130 x 90 cm) and the time it takes to make each one, about three to four months. I work from a photograph that is then scaled up to fit the canvas; no pencil or projector is used. I slowly sketch in the shapes with threads, turning the canvas and photograph through 360 degrees. I now cover up areas and concentrate on sections, hardly ever looking at the whole piece until it is near completion. This prevents me seeing the whole face or recognising the image, >>

"MAKING THE PORTRAITS HELPED ME TO DEAL WITH MY MUM'S DECLINE"







All images © Rupert Mardon, www.littlegreyshe.com

and ensures I can keep an open mind as to the colours, shapes, and tones that are evidenced in the photo, but may be slightly unbelievable.

How did you become a textile artist?

My background is in fine art, rather than fibre based, and I do not classify myself as a textile artist as I work with other mediums and disciplines alongside this textile work. Even these portraits I see as being somehow built up in layers to give the illusion of form. But I don't remember a time when I didn't make things, using sand, clay, leaves, and branches, as well as paints and fabrics. The route to becoming a professional artist is one of commitment and hard work, taking opportunities where possible, and then just putting in the time.

What or who has influenced your work?

There are many female artists whose work I follow, particularly artists who use their own life as a motivation: Tracey

Emin, Louise Bourgeois, and many of the surrealist artists. Orly Cogan and Tileke Schwarz are textile artists whose work resembles drawings. Laura Ford explores unsettling relationships through often textile sculptural forms.

How do you see your work progressing and developing in the future?

In the immediate future I am making a new series of portraits entitled The Absurd Sewn Selfie – the clue is in the title! I'm having fun reflecting on my own ageing process. I have exhibitions in Norwich and Hereford Cathedrals planned for 2021 and hope to be sending work to the USA in October.

Do you have a favourite piece?

My favourite piece is usually the last piece I have made.

Do you have an inner critic?

Oh yes, there is a constant dialogue in my

head, reassuring me when I feel a piece will never work. I never like the pieces to be seen by anyone until as far as I am concerned, they are finished. Making the work grounds me; having a piece on the go is important for my wellbeing, however much I struggle with the process.

What is the most moving piece of art you have seen?

This changes – at the moment it is the Mark Rothko room in the Tate but that's just because I was there recently and managed to be alone in the space, it was completely mesmerising and overwhelming.

Thanks Jenni, I've loved getting to know more about you and your incredible exhibition. @

[@jennidutton9342](https://www.instagram.com/jennidutton9342)

www.jennidutton.com

[@clairemortartist](https://www.instagram.com/clairemortartist)

www.clairemortartist.com





SATIN STITCH HEARTS

Fall in love with this simple yet beautiful and colourful hand embroidery design. These trailing hearts are perfect to stitch as a small wall art or even on your favourite pair of jeans!

project | **RUHEE AGGARWAL**

MATERIALS

- Pattern for transferring to the fabric.
- Carbon Paper – to transfer the design to the fabric.
- Embroidery Hoop – this pattern is sized to fit a minimum of a 3 inch embroidery hoop.
- Embroidery Needle – I like to stitch with a size 7 needle. But you can use any standard embroidery needle that you already have.
- DMC Stranded Cotton Embroidery Thread – pick your favourite colours, as many as you like.
- Scissors

Pattern Transfer

The simplest way to transfer your design to the fabric:

Carbon Transfer Method

Place the pattern design on top of your fabric with a sheet of carbon paper sandwiched in between. Trace the design firmly using a sharp pencil.

METHOD

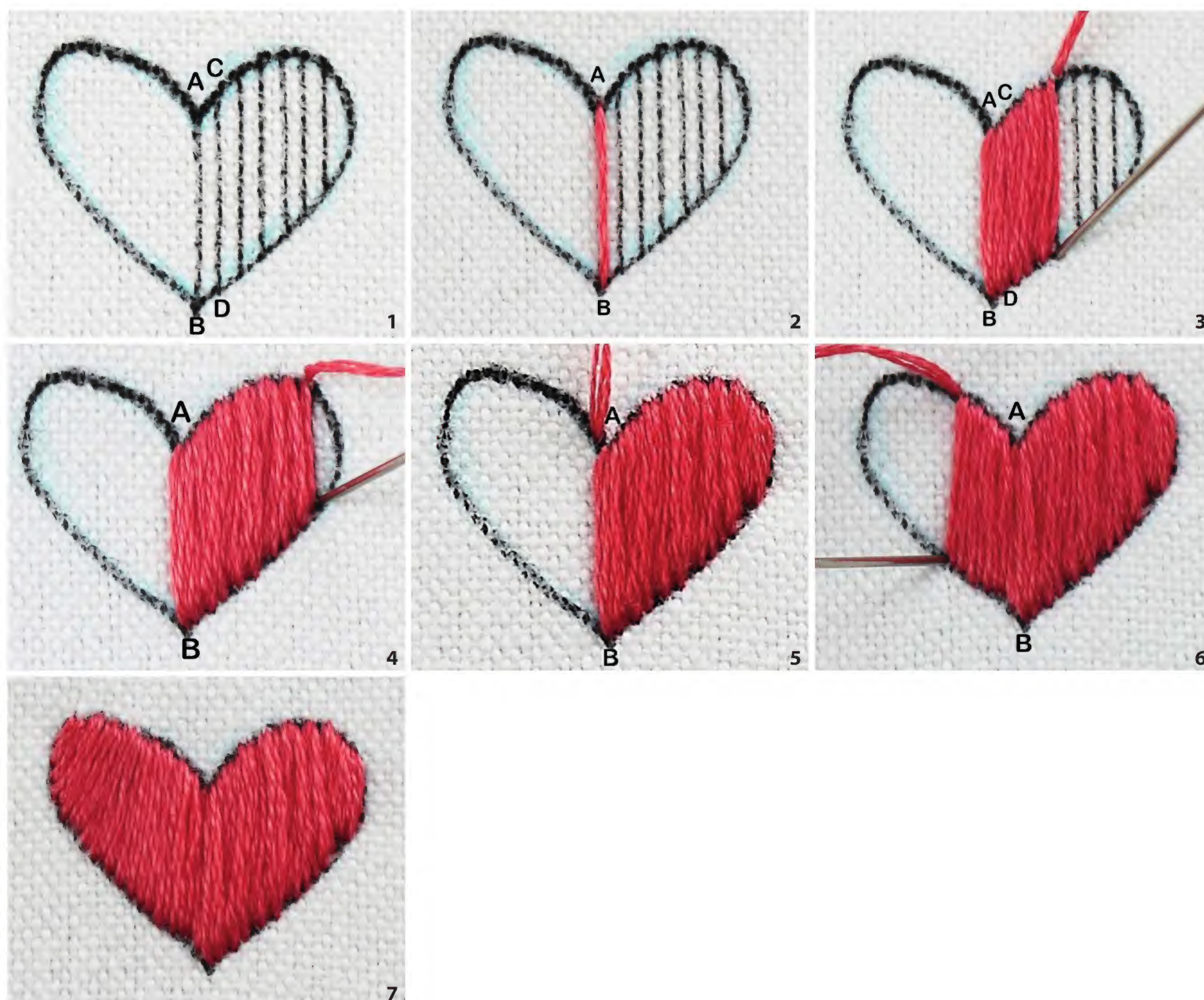
Once you have finished transferring your pattern to the fabric you are all ready to stitch. This design can be completed using only satin stitch. I recommend you stitch using 2 strands of embroidery thread which means you need to split the six stranded cotton embroidery thread.

STITCH GUIDE

Satin stitch is probably one of the most beautiful stitches in hand embroidery. It is a smooth filling stitch making it perfect to fill small areas. Satin stitch has a very easy process which makes it suitable for beginners. It just takes a little practice to get the edges right and maintain the neatness.

How to fill a heart shape using satin stitch

For a heart shape, we will start stitching from the middle of the shape to the right side and then again from the middle of the shape to the left side. »



1. Bring the needle out from underneath of the fabric at point A.
2. Put the needle in the fabric through point B.
3. Now, bring the needle out from underneath the fabric at point C. (Note that point C is very close to point A) and put in the fabric through point D. (Note that point D is very close to point B)
4. Work the stitches across the areas you're filling, coming up on the opposite side where your needle went down.
5. As you come closer towards the end of the shape, note that the length of the stitches becomes short to achieve the heart shape.
6. In a similar way, come back from underneath the fabric next

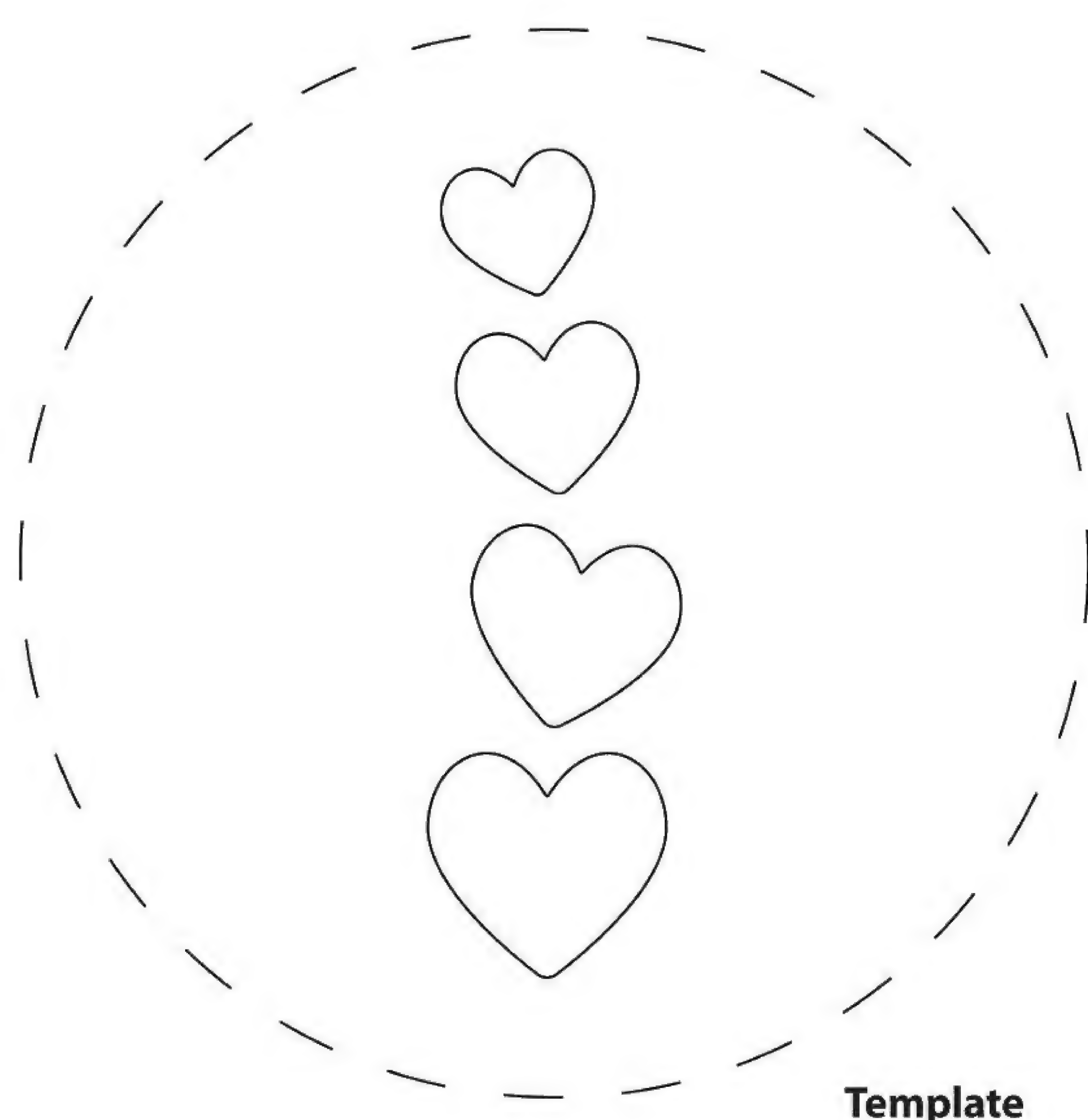
- to point A at the middle of the heart shape and start stitching towards the left side.
7. Continue this way of filling to complete the heart shape.

Tips:

- For a smooth satin stitch filling, work the stitches parallel to each other and as close as possible to each other without overlapping the stitches.
- Towards the end of the shape, the length of the stitches might become short so as to achieve the heart shape. ©

This design and pattern is made by Ruhee Aggarwal from The Embroidery Cart.

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INTERACTIONS *with Nature*

Sisters Lauren and Kass of Crossing Threads® immerse themselves in their natural environment and reflect what they absorb in their fibre art that is both compelling and thought provoking

interview | **MARY BENNELICK**





© Darren Luk

W

elcome to Be Creative Crossing Threads®! We are fascinated by your partnership as sisters and would love to know how you both began weaving and how your interest, knowledge, and passion for weaving has grown...

Ever since our first beginners workshop in 2015, we instantly caught 'weaver fever' and saw it as a way to both bond as sisters and express ourselves creatively. Growing up, we both practised dancing and were familiar with the needle and thread as we watched our parents embellish our costumes and visited countless fabric stores.

Our new found discovery of creating fibre art in our adulthood reignited this interest, and this hobby transformed from a passion project into a creative business we now share. Our passion for weaving has magnified over the years and taught us many important lessons as both artists and business owners. Being a solitary practice, we are both hungry to learn new ways of working, hone our craft, and continue to experiment and evolve. We have expanded from our frame looms to the Japanese art of Saori weaving, and more recently, leaning into sculptural work. We

continue to evolve our art practice, using each new commission, exhibition, collaboration, and self-initiated project as an opportunity to push ourselves and grow our Crossing Threads® brand.

Nature is such a key point of inspiration for so many artists; how do you personally translate what you see and experience around you into art?

Being Aussies at heart, we love the laid-back yet metropolitan lifestyle that Sydney and its surrounding suburbs have to offer. Where we live, we are close to the water and enjoy going to the beach or running the track around the coastline. We've spent endless hours beachcombing, collecting sea shells and unique rocks. We always make the time to stop and appreciate the organic patterns found throughout tree bark, rock formations, and even on fallen leaves. Mother Nature always gets it right with her harmonious colour palettes and stark contrasts in texture combinations. This inspiration strongly influences our art practice, as these visual moments of resistance and harmony are almost like an analogy of what we may be experiencing at the time. For example, our piece titled 'The Divide' is made of upcycled preloved denim used to create the dynamic and abundant movement >>

Previous page:
Breakthrough;
Lauren and Kass

This page, left to right:
The Divide, detail;
Stream; *The Divide*.



of the ocean. It is both an ode to our love for the ocean, as well as a manifestation of an emotionally difficult time in Kass' life. Whether it is intentionally or subconsciously, our choice of materials and intuitive designs are heavily influenced by the beauty we find in our daily interactions with nature.

You describe yourself as always having been creative Lauren; how does weaving in particular help you to explore colour and texture?

I studied Visual Arts and Design throughout university and it was a blend of both hands-on art making and pushing pixels in Adobe Creative Suite. My core profession for the last 10 years has been in graphic design, working at advertising agencies for high profile brands. Like many creatives, I have my hands dipped in many 'cookie jars', flexing my creative muscle in styling, interiors, and photography. Crossing Threads® soon became a platform where I could practise my cumulative knowledge in creative direction, branding, social media, and content creation, let alone just art. Working with my hands and seeing something come to life right before my eyes is very motivating. One would call it changing gears, as I switch from working on screen to the tactility

of passing fibre through your hands. The creative process instantly becomes 3D and more sensory. The physical motions behind weaving make it a whole body experience as you play with colour and texture. It's like painting with fibre, though materiality plays a bigger role as you work with various design principles to create a narrative on the loom. I've always been drawn to embellishment and colour-play throughout my dancing years and simply see weaving as an opportunity to bring my creative visions and curiosities into fruition.

How do collaborations with clients, big or small, inspire and motivate you?

Collaborations are an effective way to elevate or grow your brand, pivot your positioning so your work can be seen through a different perspective, as well as broaden your horizons. We believe successful collaborations, no matter the size, should be based on an equal exchange of value. When brands share a similar outlook and values, it instantly sets up the partnership for success. We're inspired to connect with like-minded people and businesses who want to play to each other's strengths, add another dimension to storytelling, and simply have fun in the process. We are motivated when

Clockwise from left:
Old Bar Scarf; *Kalikasan*,
work in progress; *Stream*,
detail; *The Return*,
cutting.



the R.O.I results in increased social media reach, new commissions, networking opportunities, and exposure to different markets. There is always something new to learn from each collaboration, but before you say yes to an opportunity, it is imperative to ask yourself “is this on-brand?”

Tell us about your recognisable ‘interknot’ technique – how did that come about and why does it make your works so original and distinctive?

Kass: Our ‘interknot’ technique was a result of extensive experimentation and came to us organically during our daily weaving practice. I can recall the difficult time in my life when I was trying to process the unexpected death of my grandfather-in-law named ‘Tata’. We shared a unique relationship, where even though he couldn’t speak fluent English, he unconditionally welcomed me into the family right from the start. Before his death, I was staring at a blank warp for weeks and then when we lost him, I had a build up of emotion and decided to channel it through my weaving. The concept starts off with heavy and chunky hand-knotted chains, densely intertwined and entangled together. This is a metaphor of how our lives are all interconnected in one way or another. This entanglement graduates upwards into a relief, showcasing delicate details and an exposed warp. This gradation is almost like being freed from a heavy weight and coming up to the surface for air.

Lauren: Since the birth of our ‘interknot’ technique, almost all of our tapestries incorporate this texture manipulation, varying in density and complexity. It has become distinct of the archetypal Crossing Threads aesthetic and we’ve continued to evolve it as our practice expands. We love to embed hidden objects and keepsakes into our designs, and at times, adding mementos which our clients have personally collected, weaving their story into the mix. Handmade ceramic beads, trinkets, seashells, gemstones, and other findings work their way into the design. There is a lot of preparation, creating a variety of hand-knotted chains well before we commence weaving on the loom. This organised chaos always poses a challenge for us to simultaneously integrate multiple elements and bring this entanglement to life. We follow our intuition, examine each piece and how it interacts with others. You can’t plan for it. It really is about leaning inwards and letting it all unfold right before you.

Kass, we know you’re a big yoga fan – how does it influence and affect your creative process?

I have practiced yoga over the last 10 years and try my best to practice it daily. Just like weaving, it is a moving meditation that allows me to find my centre, be grounded, and connected with my thoughts. It is a channel to release stress and tap into the ‘flow state’. Similarly, when weaving, you lose sense of time and space, but I find my body pent up with stiffness. Yoga relieves this for me. After feeling refreshed from my yoga practice, I lay in savasana and inspiration strikes. It is here I gain much needed clarity that can be so hard to unlock if you have been working on the loom for hours on end. Getting into your body and out of your head through yoga allows me to open up my heart, which translates through my work; releasing new energy into my weaving practice which can otherwise remain untapped. »



"MOTHER NATURE ALWAYS GETS IT RIGHT WITH HER HARMONIOUS COLOUR PALETTES AND STARK CONTRASTS IN TEXTURE COMBINATIONS"



Left to right:
Breakthrough, detail;
Pahiyas; *Traverse*.



Would you say there is a certain intuition to the creative process when working with your sister? How does that connection enhance your art?

Being sisters and 13 months apart, we are quick to provide unfiltered feedback and are intimately familiar with each other's unique weaving styles. We are constantly each other's sounding boards, combining our individual designs, picking out the strengths and bouncing ideas off one another through each step of the creative process. One could say that working so closely with your very own sibling could be a challenge. We've had to learn some hard lessons and are still finding ways of how we can best work with each other. More recently, we've found that when we give each other both physical and mental space apart to create in our separate home studios, that's where the magic happens. We each create work that is authentic to our individual styles and when we come together, we bring something new and stimulating for the other. This combination of our work makes up our Crossing Threads® aesthetic. Our first solo exhibition titled 'Duality' at Gallery76 was an example of this; where our complementing works enhanced our art practice and revealed 'never-seen-before' pieces that spoke from the heart.

Inevitably, the blurred boundaries of being both business partners and sisters have unveiled that our unconditional relationship can be at our detriment at times. As we each grow as individuals and our

partnership explores new territory not many other siblings encounter, we are grateful to experience the highs and lows together behind building a business and brand from the ground up.

What's next for you both creatively?

The start of 2020 was a very busy one for us as we completed our first commercial commission and launched our first solo exhibition, along with an artist talk series that lasted for the full month of February. We have just regrouped and set our priorities for the rest of the year, which includes launching a scarf collection, creating more of our framed textiles and other commissions that will see us creating new residential and commercial works both domestically and internationally. Crossing Threads® is a part time gig, where both of us work Tuesday – Friday in our respective professions of advertising and financial technology. With this in mind, we are constantly revisiting the purpose behind Crossing Threads® and what value it brings to both our lives as sisters and individuals. It is crucial that we constantly check in with one another, so we operate at a level that is sustainable. ©

Crossing Threads® – Lauren and Kass Hernandez, fibre artists, are based in Sydney, Australia.

[@crossingthreads](https://crossingthreads.co)
<https://crossingthreads.co>

CROCHET A CUTE UNICORN

Una the Unicorn would make a gorgeous gift – if you can bear to part with her!

CLAIRE GELDER

MATERIALS

- 3x 50g Beau Baby DK Yarn
Main Colour A
- 1x 50g Beau Baby DK Yarn in
Colour B
- 1x 50g Beau Baby DK Yarn in
Baby Pink C
- 1x 50g Beau Baby DK Yarn in
Baby Blue D
- Black yarn for eyes
- 3.5mm crochet hook
- Tapestry needle
- Toy stuffing

Finished size

Approximately 25cm tall

METHOD

BODY

Using Yarn A

Rnd 1: Working into magic ring, 6 dc. (6 sts).

Rnd 2: [2 dc in next stitch] six times. (12 sts).

Rnd 3: [1 dc, 2 dc in next stitch] six times. (18 sts).

Rnd 4: [2 dc, 2 dc in next stitch] six times. (24 sts).

Rnd 5: [3 dc, 2 dc in next stitch] six times. (30 sts).

Rnd 6: [4 dc, 2 dc in next stitch] six times. (36 sts).

Rnd 7: [5 dc, 2 dc in next stitch] six times. (42 sts).

Rnd 8: [6 dc, 2 dc in next stitch] six times. (48 sts).

Rnd 9: [7 dc, 2 dc in next stitch] six times. (54 sts).

Rnd 10: [8 dc, 2 dc in next stitch] six times. (60 sts).

Rnds 11-15: dc around. (60 sts).

Rnd 16: [8 dc, 1 dc2tog] six times. (54 sts).

Rnds 17-18: dc around. (54 sts).

Rnd 19: [7 dc, 1 dc2tog] six times. (48 sts).

Rnds 20-21: dc around. (48 sts).

Rnd 22: [6 dc, 1 dc2tog] six times. (42 sts).

Rnds 23-26: dc around. (42 sts).

Rnd 27: [5 dc, 1 dc2tog] six times. (36 sts).

Rnds 28-30: dc around. (36 sts).

Rnd 31: [4 dc, 1 dc2tog] six times. (30 sts).

Rnd 32: dc around. (30 sts).

Rnd 33: [3 dc, 1 dc2tog] six times. (24 sts).

Rnd 34: dc around, slst. (24 sts).

Stuff the body. Fasten off leaving a tail of yarn for sewing onto the head.

HEAD

Using Yarn A

Rnd 1: Working into magic ring, 6 dc. (6 sts).

Rnd 2: [2 dc in next stitch] six times. (12 sts).

Rnd 3: [1 dc, 2 dc in next stitch] six times. (18 sts).

Rnd 4: [2 dc in next stitch] three times, 6 dc, [2 dc in next stitch] three times, 6 dc. (24 sts).

Rnd 5: 1 dc, [2 dc in next stitch] three times, 9 dc, [2 dc in next stitch] three times, 8 dc. (30 sts).

Rnds 6 and 7: dc around. (30 sts).

Rnd 8: [8 dc, 1 dc2tog] three times. (27 sts).

Rnd 9: [6 dc, 1 dc2tog] three times, 3 dc. (24 sts).







You are now going to work around this base row.

Front of mane: *Chain 10, working into 2nd chain from hook, 2 dc in each stitch along*, sl st in between chain and dc row, sl st into first chain, 1 sl st.

Side 1 of mane: *Chain 15, working into 2nd chain from hook, 2 dc in each stitch along, 3 sl st*.

Repeat from *to* to end.

Bottom of mane: Chain 10, working into 2nd chain from hook, 2 dc in each stitch along, 3 sl st.

Side 2 of mane: *Chain 15, working into 2nd chain from hook, 2 dc in each stitch along, 3 sl st*. Repeat from *to* to end.

Fasten off leaving a long tail of yarn to sew to the head.

Join Yarn D into any 3 slst between the pink curls, chain 10 at the front and back and 15 down the sides, working into 2nd chain from hook, 2 dc in each stitch along, sl st. Fasten off. Repeat, distributing blue curls in between the pink curls.

Sew the mane to the top and back of the head with the front hanging just above the eyes.

HORN

Using Yarn B

Rnd 1: working into magic ring, 4 dc. (4 sts).

Rnd 2: dc around. (4 sts).

Rnd 3: [1 dc, 2 dc in next stitch] twice. (6 sts).

Rnds 4-6: dc around. (6 sts).

Rnd 7: [2 dc, 2 dc in next stitch] twice. (8 sts).

Rnds 8-9: dc around. (8 sts).

Rnd 10: [3 dc, 2 dc in next stitch] twice. (10 sts).

Rnds 11-12: dc around. (10 sts).

Rnd 13: [4 dc, 2 dc in next stitch] twice. (12 sts).

Rnd 14: dc around. (12 sts).

Rnd 10: [3 dc, 2 dc in next stitch] six times. (30 sts).

Rnd 11: [4 dc, 2 dc in next stitch] six times. (36 sts).

Rnds 12 and 13: dc around. (36 sts).

Rnd 14: [5 dc, 2 dc in next stitch] six times. (42 sts).

Rnd 15: [6 dc, 2 dc in next stitch] six times. (48 sts).

Rnd 16: dc around. (48 sts).

Rnd 17: [7 dc, 2 dc in next stitch] six times. (54 sts).

Rnds 18-20: dc around. (54 sts).

Rnd 21: [7 dc, 1 dc2tog] six times. (48 sts).

Rnd 22: dc around. (48 sts). Start to stuff, topping up as you go.

Rnd 23: [6 dc, 1 dc2tog] six times. (42 sts).

Rnd 24: dc around. (42 sts).

Rnd 25: [5 dc, 1 dc2tog] six times. (36 sts).

Rnd 26: [4 dc, 1 dc2tog] six times. (30 sts).

Rnd 27: [3 dc, 1 dc2tog] six times. (24 sts).

Rnd 28: [2 dc, 1 dc2tog] six times. (18 sts).

Rnd 29: [1 dc, 1 dc2tog] six times. (12 sts).

Rnd 30: 6 dc2tog. (6 sts).

Fasten off and close the remaining hole.

Sew eyes in black using 3 vertical stitches, spanning rows 10 and 11, approximately 5 stitches apart.

Sew the head onto the body making sure you top up the stuffing in the neck as you go.

EARS - MAKE 2

Using Yarn A

Rnd 1: Working into magic ring, 4 dc. (4 sts).

Rnd 2: dc around. (4 sts).

Rnd 3: [1 dc, 2 dc in next stitch] twice. (6 sts).

Rnd 4: [1 dc, 2 dc in next stitch]

three times. (9 sts).

Rnd 5: dc around. (9 sts).

Rnd 6: [2 dc, 2 dc in next stitch] three times. (12 sts).

Rnds 7 and 8: dc around. (12 sts).

Rnd 9: [2 dc, 1 dc2tog] three times. (9 sts).

Rnd 10: dc around. (9 sts).

Do not stuff. Sl st across to close the opening. Fasten off leaving a tail of yarn to sew to the head.

Sew the ears to the head 7 rows back from the top of the eyes. The ears should approximately line up with the top of each eye.

MANE

Using Yarn C

Chain 31

Row 1: working into second chain from hook, dc along. (30 sts).

Tip

This unicorn is designed to be soft and floppy. To make a floppy unicorn, each part is under stuffed.

Fasten off leaving a tail of yarn to sew to the head.

Stuff lightly. Sew to the top of the head, just behind the three front curls of the mane, between the ears.

LEGS AND ARMS - MAKE 4

Using Yarn B

Rnd 1: Working into magic ring, 6 dc. (6 sts).

Rnd 2: [2 dc in next stitch] six times. (12 sts).

Rnd 3: [1 dc, 2 dc in next stitch] six times. (18 sts).

Rnd 4: [2 dc, 2 dc in next stitch] six times. (24 sts).

Rnd 5: working into back loops for this round only, dc around. (24 sts).

Rnd 6: dc around. (24 sts).

Rnd 7: (10 dc, 1 dc2tog) twice. (22 sts).

Rnd 8: (9 dc, 1 dc2tog) twice. (20 sts).

Rnd 9: (8 dc, 1 dc2tog) twice. (18 sts).

Rnd 10: dc around. (18 sts).

Stuff the foot and continue to lightly stuff the legs up to around half way.

Rnd 11: (7 dc, 1 dc2tog) twice. (16 sts).

Round 12: dc around, change to Yarn A on last yo. (16 sts).

Rnds 13-32: dc around. (16 sts).

Sl st across to close the opening. Fasten off leaving a tail of yarn to sew onto the body.

Sew the arms onto each side of the body approximately 2 rounds down from the neck. Sew the legs onto the base of the body, horizontally, at each side of the starting magic ring.

TAIL

Rejoin yarn C at the base of the back. Chain 18, working into 2nd chain from hook, 2 dc in each stitch along, sl st to base. Repeat making a total of 2 pink and one blue. ©



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King



New Beginning

POP UP GALLERY

An exhibition in miniature of Heidy Urdiales' stunning embroidered art

Embroidery to me is an opportunity to give fabric scraps a second life. Each piece is proof that great things can come from humble materials that are oftentimes overlooked and considered garbage. I am a big fan of Austin Kleon's take on tidying up. I sincerely believe that we live in a time where we need more clean-up crews. We need businesses and art that focuses on making products that are sustainable. In particular, I think we need art that mends. Art that repairs. Art that gives back to the community. My hope is that my art does all of that and more! This is my series, The Golden Hour - it started with a strong desire to create art that reduces waste and gives back to the community. All the pieces in this series are made from fabric scraps and a portion of the profits go back to support causes that affect the community and the environment. ©

 @girlandthehoop



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what's
on
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where



Textile 21

Explore journeys at Chester Cathedral

Many artists experience the fear of the blank white page or go through periods when they become stuck - even if they are given the starting point of a theme. Members of Textile 21 are no exception. We were asked by Chester Cathedral to contribute to their year long theme of 'journeys' by putting on an exhibition of textile art in the Chapter House. Despite this clear starting point and the fact that we are familiar with the venue, having exhibited there before, some of us were finding it difficult to start.

In order to kill two birds with one stone - to help kick start a new body of work and to make time in our monthly meetings for more creative sessions - we decided to

hold some workshops.

Our first thought was that we needed to loosen up, flex our muscles, and just play. Nikki, who had recently joined the group, offered to run the first session. Armed with no more information than a list of tools and materials to bring, we descended on our usual meeting place at the Jubilee Centre near Altrincham.

Nikki had prepared long narrow strips of paper and applied mixed vibrant colours to one end. She had used acrylics with an overlay of Brusho ink, creating the possibility of bleaching out as well as adding to this area. A large portion of the strip was blank. Our task was to fill the strip with colour and line in the style of Friedensreich Hundertwasser.

The aim was just to play without worrying about content or relevance, and for some of us that is where it stayed - though areas of Norma's strip bear a similarity in line and colour to later design work. The format of the long strips did, however, capture the imagination of one or two people and they began to explore this form further.

For more inspiration we decided to hold our July meeting at the Museum of Science and Industry in Manchester. The development of technology, as well as transport exhibits ranging from rail to rockets, offered a wealth of opportunity for drawings and photographs. The area of Castlefield where the museum is situated is one of overhead bridges, old arches, and

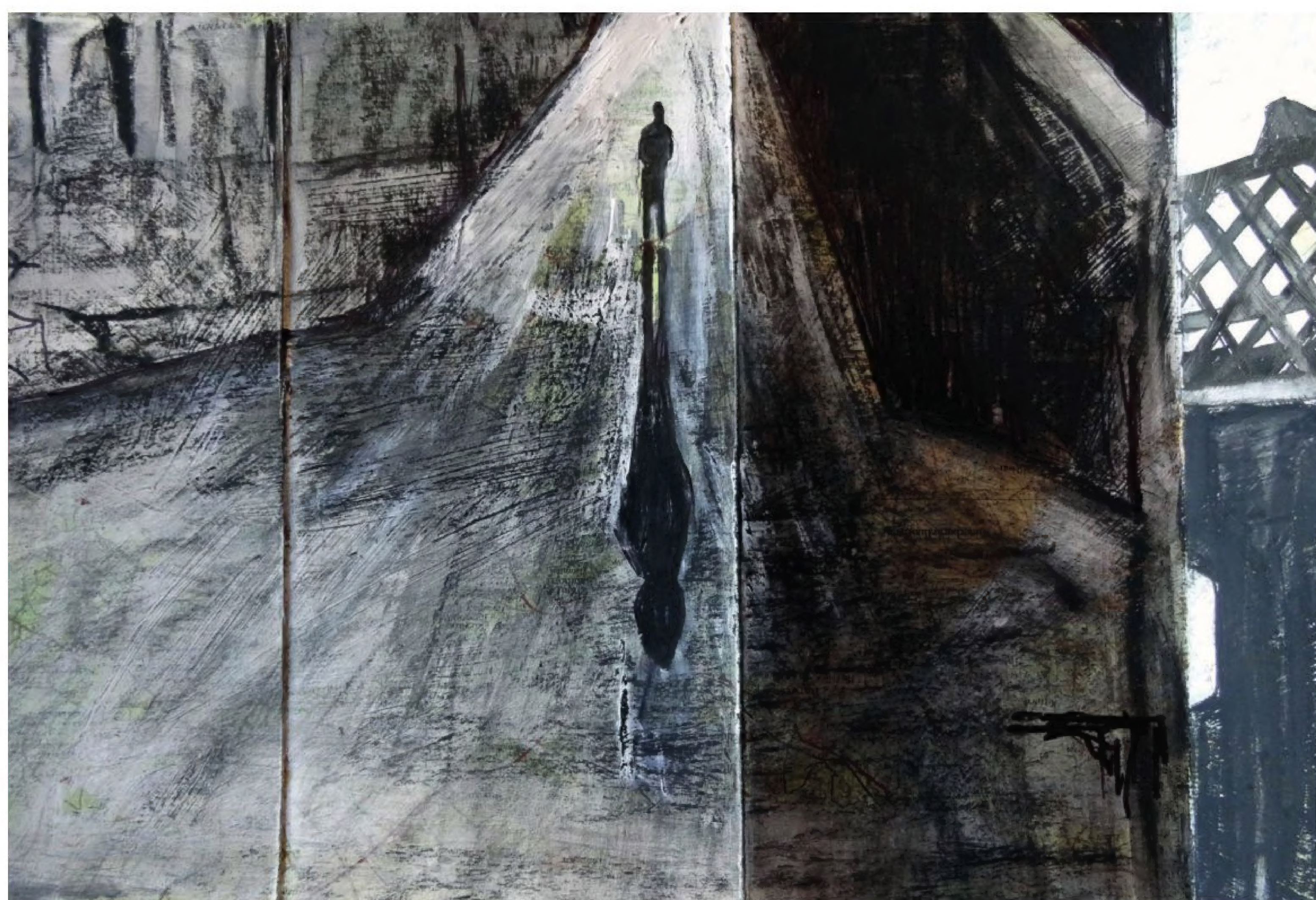
Clockwise from top left: Textile 21 reviewing the work from Nikki's workshop; Nikki Parmenter, *Odyssey*, detail; Susan Sydall, *Small Book*, detail; Terri Jones, *Odyssey*, detail.



rail lines, and while some members worked inside, others concentrated on the outside. Doreen was fascinated by the many visitors to the museum, picking out unusual hairstyles or quirky clothing. With their permission, she photographed pink hair, body piercings, and tattoos, not to mention backpacks, handbags, and anything out of the ordinary.

Sue Syddall also worked outside. She used the idea of the strip from Nikki's workshop to create some dark and mysterious folding pieces worked on top of old maps and inspired by the arches and bridges in the area.

It was Sue Syddall who provided the venue for our third creative day. In a spirit of adventure, we



travelled north to Sue's house in the foothills of the Pennine Chain, where we spent the day in Sue's studio overlooking her garden and beautiful views of the Lancashire moors. Sue had asked us to bring photocopies of images related to our personal journeys - most of us had some ideas of what that journey might be by then. We were asked to write down ten words that inspired or depicted our theme and we were to bring only three relevant colours. Susan showed us a video of techniques used by Jane Davies, an American artist she admires, and asked us to work in that style by laying down layers of paint and photocopies, then stripping back and adding more layers. We were also asked to incorporate words within the piece. We all got stuck in with enthusiasm.

In contrast with Sue Syddall's work, Denise's depicts a much greener landscape than Sue's urban rawness. Terri used the opportunity to consider a possible fabric surface to be made into her final piece.

Some time has passed since our workshops and research has been carried out, thinking has been done and the work has progressed. Most members are now at the experimental stage, sampling materials and techniques. Terri is getting all fired up around the issues of women's long fight for equality. Sue Syddall is joyfully immersed in a dark urban landscape, while Denise is reflecting on snapshots and glimpses of family, places, and small incidents that form her early memories of growing up.

Doreen already has a number of prospective travellers for her modern Canterbury Tale and Norma is looking down on the world from a great height, considering which road to take. Nikki is thinking about both metamorphosis and migration, while Susan Darby is using the metaphor of water to reflect on life's journey.

The finished work will be exhibited at Chester Cathedral from 15th September until 10th October 2020 and will be titled 'Odyssey'. Come and see how we have explored the theme of journeys. ©

Textile 21 is a group of professional textile artists living and working in the North West. Their aim is to produce and exhibit high quality, innovative, creative work of a professional standard.

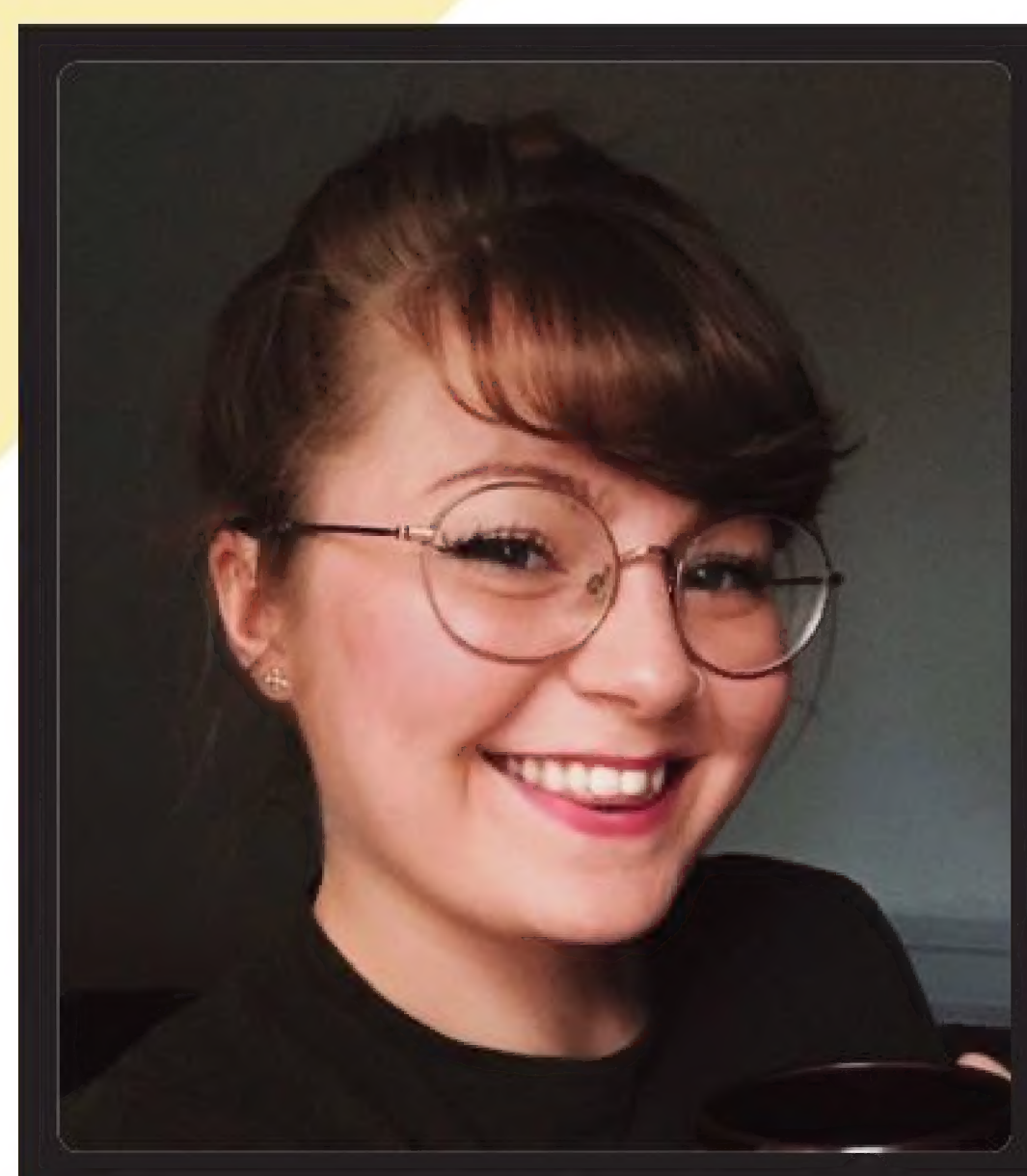
Members: Norma Hopkins, Teresa Jones, Susan Darby, Doreen Dames-Caldwell, Denise Williams, Susan Syddall, Nikki Parmenter.

www.textile21.co.uk

At the time of print, it was uncertain whether the exhibitions featured would go ahead due to current world conditions. We have decided to still feature all previously planned exhibitions as they are interesting and inspiring to read about; however, we would urge all readers to check the details online for all exhibitions before making a trip to avoid disappointment in the case of cancellations or rescheduled dates.

5 MINUTES WITH...

EMILLIE FERRIS



Our March cover star wowed us all with her exquisite skill with a needle, but we wanted to *really* get to know the artist behind the hoop

Which book or film has had the biggest impact on you and why?

There are so many! Off the top of my head, at this moment, I would say *The Secret Garden*, both the book and the film version. I used to watch it with my younger sister when I was little and the messages of kindness, the appreciation for nature, the theme of how a person can change themselves with mental willpower, the magical fantasy edge to a realistic setting, the peacefulness, and of course, the aesthetics in the movie are gorgeous. I think these all made an impact on me subconsciously.

What has lockdown taught you about yourself that you didn't know before?

That solitude is a gift and to appreciate it whilst you can.

Where is your happy place?

A local common in my town. I love going for walks there every evening when it's sunny as it's an English countryside oasis. I prefer to not take anything digital with me when I go, I just switch off and absorb the sun, share sweet moments with the wildlife, and smile and say hello to kind strangers.

If you could teleport anywhere in time, where would you go and why?

I'm really inspired by the medieval era and the 19th century, but to be honest, I would stay right here in 2020. We have access to so many amazing things, and are lucky enough to be able to accurately reminisce on the decades before. I get to choose my favourite bits from history and utilise these every day, whilst also having access to new inventions.

If you could choose another craft to do, what would it be?

Oh it would definitely be sewing. I love the idea of making elaborate costumes; most likely medieval inspired. Of course I would also embroider on said clothing.

Which food would you like to try but haven't yet?

I watch a lot of *Terrace House*, and always want to devour the food they make on there. If I had to name a particular recipe it would be *Okonomiyaki*.

Tell us about your dream house...

It would be a welcoming three bedroom home with huge sash windows to let in the sunlight. It would have an attic with a hobbit-like circle window, which would be my private creative space for hobbies outside work. There would be a medium sized manageable garden full of greenery and wild flowers to attract insects, plus a magical shed-like secret office at the end where I would go to do my work/embroidery, with a roof like a greenhouse. My dogs and cats would be roaming around and I'd be able to keep an eye on them easily from there. I could describe it for ages... so I will stop there. I daydream about this a lot!

What's your favourite city in the world and when were you last there?

I'm actually not a huge fan of cities, I tend to find them a bit daunting. However, I did study at the University of Lincoln, and it was such a welcoming place that sometimes I forgot it was a city and not a town. I would live there again.

What's your guilty pleasure?

I don't really let myself feel guilty for any of my everyday pleasures as they bring joy to my life! I do probably spend too much time on my phone scrolling through Instagram though – there are just so many creative and inspiring people on there.

What is the kindest thing someone can do for you?

I think it's whenever anyone lets me talk endlessly and passionately about something I care about and they actively listen. I always appreciate their kindness and interest. ☺

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Princess

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